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BIBLIOTHECA

SPENCERIANA;

OR

A DESCRIPTIVE CATALOGUE

OF THE BOOKS PRINTED IN

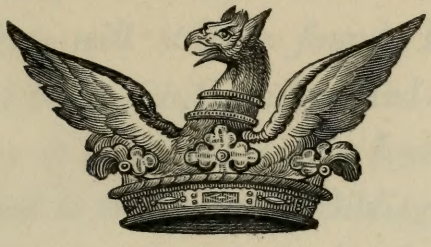
The Fifteenth Century,

AND OF MANY VALUABLE FIRST EDITIONS,

IN THE LIBRARY OF

GEORGE JOHN EARL SPENCER, K. G.

&c. &c. &c.



BY THE REVEREND

THOMAS FROGNALL DIBDIN.

VOL. IV.

LONDON:

PRINTED FOR THE AUTHOR, BY W. BULMER AND CO.

Shakspeare Press,

AND PUBLISHED BY LONGMAN, HURST, & CO.; PAYNE & FOSS; WHITE & COCHRANE; JOHN MURRAY; AND J. & A. ARCH.

1815.

ADVERTISEMENT.

After the lapse of a twelvemonth, the fourth and last volume of this Work is presented to the Public. Whatever errors it may contain, there will still be found, I trust, a sufficient body of information and amusement to render it acceptable to the lovers of rare books, and to the skilful in Bibliography.

In regard to variety and splendour, the volume now published may be considered superior to those which have preceded it. The Italian Books, *although few in number, are precious for their rarity and intrinsic worth; while the account of the publications from the earliest presses of* our own Country, *will be found to contain many curious topics connected with the state of*

Ancient English Literature. In the SUPPLEMENT, *many uncommon and interesting articles are introduced; and the Embellishments throughout the volume, whether upon Wood or Copper, have been selected and executed with equal attention to singularity and fidelity. Nor are the* INDEXES *the least useful portions of a work which contains such multifarious matter.*

Such then is the faithful and minute description of what may probably be considered as the foundation only of the SPENCER LIBRARY. *To describe the remainder of the same Collection with equal minuteness, would by no means answer the like useful purpose; since the publications of the XVIIth, and of the following Centuries are, comparatively, of less curiosity and rarity, and in general are familiar to the Bibliographer and Collector.*

I cannot however terminate my present labours, or shut the door of the Library in which I have passed so many hours with equal instruction and delight, without addressing its

Owner and chief Ornament—in the language of a distinguished Bibliographer to a Nobleman, whose treasures were laid open to the grateful eulogist with the same readiness and liberality as those of* EARL SPENCER *have been to myself*. .'Tu primùm *(says the author to his Patron)* stimulos addidisti: in frequentibus quæ tecum nunquam habui, quin instructior abirem, colloquiis sæpius me submonuisti, unde lucubrationibus meis plurimum momenti et lucis accederet: crebrò tua, quod nescio an in ullâ aliâ repererim, suggessit bibliotheca: ad Te et ad hanc facilis semper patuit aditus.'

* MAITTAIRE, to the EARL OF PEMBROKE; in the Dedication of the '*Annales Typographici*,' 1719, 4to.

MISCELLANEOUS AUTHORS

continued.

Miscellaneous Authors.

776. Shirvodus (Iohannes) Ludus Arithmomachiæ. *Printed at Rome.* 1482. Quarto.

Editio Princeps. This is in every point of view an interesting little tract. The author of it, John Shirwood, Bishop of Durham, was among our most distinguished literary characters at the close of the fifteenth century;* and the present seems to be the first impression

* Upon the whole, Pits gives the best account of John Shirwood; not however without incorporating (as Bale and Godwin have done) the brief biography of the same character by Leland. The words of Pits are these: 'Ioannes Shirvvodus natione Anglus, vir omni bonarum litterarum genere instructissimus, linguæ tum Latinæ tum Græcæ peritissimus. Poëta, Rhetor, Philosophus, et Theologus insignis. Postquàm Anglicas Academias multo tempore magno cum fructu frequentasset: in Galliam se contulit, Parisijs studuit, vbi Rocco Carthusiano viro pio et erudito propter morum et doctrinæ similitudinem, vsus est familiarissimè. Deinde in Italiam perrexit, vbi Græcarum litterarum studium in Anglia inchoatum, in Gallia auctum, ad perfectum perduxit. Ibi etiam selectissimos auctores Græcos indagauit, inuenit, coëmit, et secùm in Angliam aduexit. Quem librorum thesaurum neglectum diù, ferunt Archilandiæ delituisse, donec longo post tempore Cuthbertus Tonstallus doctissimus ille, et omnium postremus Episcopus Dunelmensis, de codicibus illis repertis lætatus est, tanquam qui invenit spolia multa. Existimat, et meritò, Lelandus Shirvvodum hunc multas eximias lucubrationes edidisse, quarum tamen ne titulos quidem nunc inuenimus. Ipse quidem refert se aliquando versus quosdam elegantes in cœnobio Fontanensi legisse, quorum hunc asserit fuisse fabricatorem.' *De Rebus Anglicis;* p. 882.

Pitts adds, that, from his virtue and erudition, he was promoted to the see of Durham, and flourished in the reign of Edward the IVth. Leland observes that he was particularly fond of Greek books; and Richardson, the editor of Godwin, informs us that he died at

of a treatise, (sufficiently ingenious in itself,) which has not only escaped the knowledge of bibliographers, but that of Leland, Bale, Godwin, and Pits. 'Leland (says the latter) observes that Shirwood composed or edited many excellent works; of which even the very titles (adds Pits) are now lost.' Bishop Tanner is the first, who, in his very slight notice of the author, has mentioned the 'Ludus Arithmomachiæ;' *Bibl. Britan.* p. 669, note e. The edition under description is apparently printed by Ulric Han and Simon de Luca; in the same letter in which the epistle of Maffeus Benedictus, 'De Laudibus Pacis,' is described to be executed—at page 442 of the third volume of this work. The prefix, by way of title, is on the recto of the first leaf, thus:

> Ad reuerendissimum religiosissimūq; in christo patrem ac amplissimum dominū Marcū Cardinalē sancti Marci vulgariter nūcupatuꝫ. Iohānis Shiruuod quod latīe interp̄tatur līpida silua sedis apostolice ꝓtonotarii anglici p̄fatio in epitomē de ludo arithmomachie feliciter incipit.

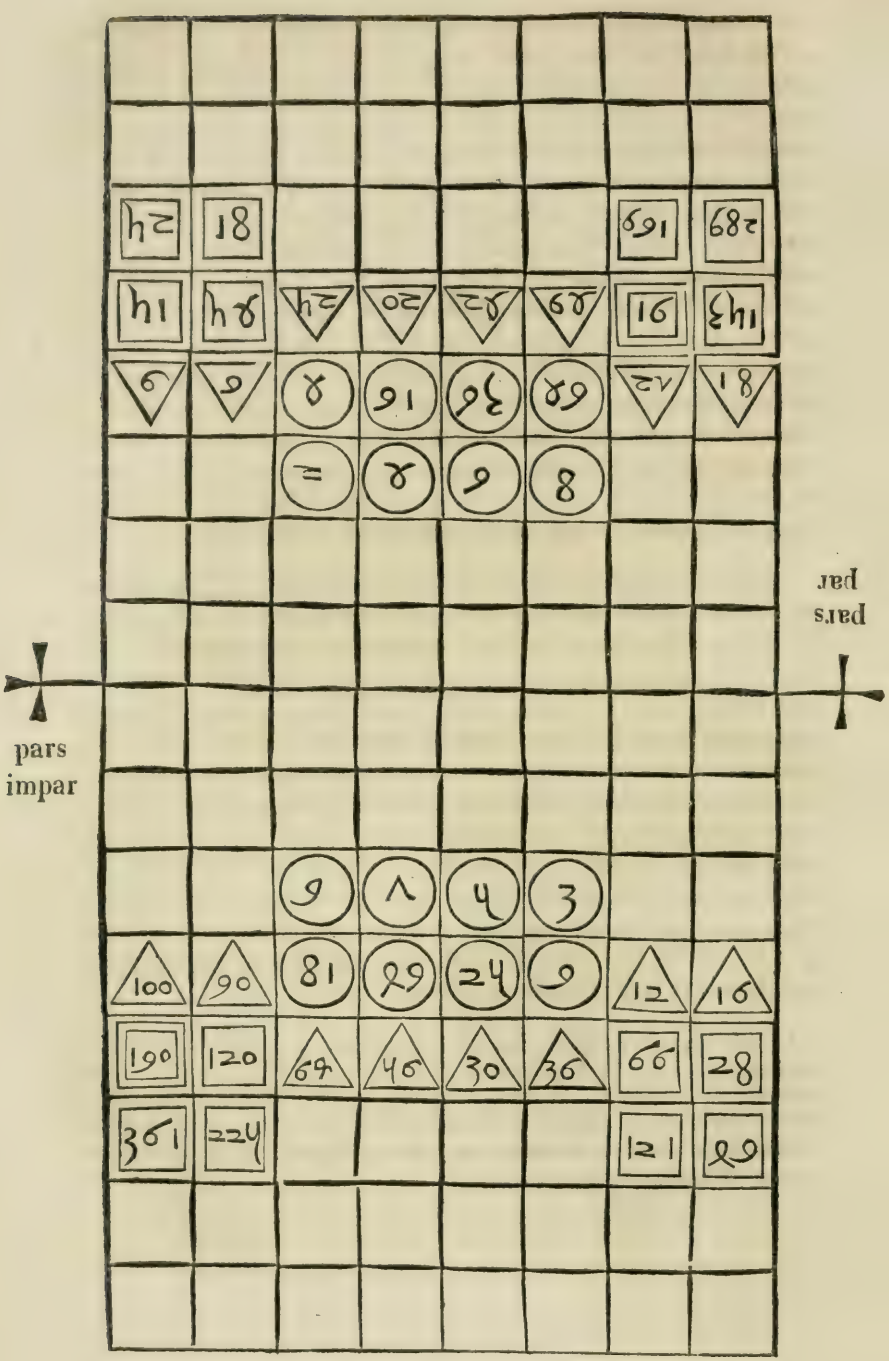
The preface immediately follows; from which we learn that, during his youth, Shirwood amused himself with the game called *Arithmomachia*, or the *Battle of Numbers;* but, whether the author of the treatise upon this game was grossly incorrect, or whether Shirwood had been in the habit of trusting entirely to his memory, the latter tells us that he had not procured any copy of the work. 'Yet (continues he) I rather apprehend that I had so completely made myself master of the rules necessary for the game, both by dint of memory and subsequent practice, that I had no great necessity for the book itself. However, about six years afterwards, happening to be in the suite of my kind, noble, and liberal benefactor and patron, George Nevil,

Rome, in the year 1493, in the 11th year of his episcopacy. His monument is yet seen in the chapel of the English College at Rome. *De Præsulibus Angliæ;* edit. 1743. p. 752-3, note u. It was hardly a venial error to have omitted the mention of SHIRWOOD, among my *Book-Worthies*, in the last edition of the *Bibliomania;* since I have lately seen, in the library of Corpus Christi College, Oxford, several of the rarer early-printed books, in the Greek and Latin languages, with the autograph of Shirwood upon the first page of the print.

Archbishop of York, at Calais;—his Grace, not having much business on his hands, and being rather indisposed, so that he could not apply to his severer studies—proposed to me to instruct him, and the company present, in the rules of this *Battle of Numbers*. I, of course, readily complied with his request. But before we took leave of each other (he, on his return to England, and myself on my way to Rome—never, alas, in this world to meet again!) the Archbishop enjoined me to commit to writing those rules of which I principally approved, and which seemed to be chiefly necessary for the game—especially as no correct written treatise was hitherto extant.' Shirwood then informs us that he composed the present work during his leisure in Flanders; and after a most elaborate eulogy upon the Cardinal, to whom he dedicates his work,—and reminding his patron that Achilles, Quintus Scævola, Scipio, Lelius, and even Socrates, resorted to little amusements by way of recreation from severer engagements—he informs us that ARCHITA is considered to be the author of this game. He then describes the Board, on which the game is played, as follows:

'In the first place, the table or board is equal in width to that on which the game of chess is played; but it is double the length of it. Two chess tables, therefore, form only one of the present game: on which the two armies are respectively arranged towards the extremities, leaving a sort of plain or field of battle between them. There are three sorts of figures used: eight of which are circular, eight triangular, and eight quadrangular. From the quadrangular figures, one, in a pyramidical shape, obtains on each side the name of leader. That, which is played on the even side (pars par) of the table, is a whole—that, on the odd side (pars impar), is a short pyramidical figure.' Although the limits of this work forbid the analysis of the treatise,* it may probably be expected that I should present the reader with a fac-simile of the *Board* or *Table*, just described—which will be found on the recto of the 9th leaf, thus:

* Henry Stephens, the Elder, printed a similar treatise (exhibiting nearly a similar wood-cut of a playing board) at Paris, in 1514, folio, in the black letter: but from the dedication of the author, I. F. Stapulensis, it should seem that the game was taken almost entirely from Severinus Boetius; or was rather an abridgment of two books, by the latter, upon the subject. The title of the work, as printed by Stephens, is thus: 'Rithmimachie ludus qui et pugna numerorum appellatur.'


pars impar
par impar

It remains only to extract the concluding section and colophon: 'Habes modo: quū sis protector anglorū præstantissime atque amplissime pater: ab anglico quodā tuo certe obsequētissimo seruitore: ac filio pientissimo breue hoc de ludo arithmomachiæ cōpēdium. Quod cuiuscūquemodi ipsum sit: si benigne accipies: accipies aūt bēigne pro singulari illa: ac propemodū incredibili hūanitate bonitateq; tua: efficies vtiq; ut opinor vt plurimi ad te fiducialiter libros scribāt. Atque quū alii quidam: tū in primis doctissimi ipsi ac eloquētissimi viri italicæ nationis: postquam intellexerint te hūc cōmētariolū non cōtemnere hominis quidem nō solū vltramōtani verū etiā: vt sic loquar: extramūdani: si tamē nō errat Meliboeus apud virgiliū qui esse ait penitus toto diuisos orbe britānos: certatiz deinceps sua opera tuo nomini dedicabunt posteritatiq; mandabunt litteris suis: tui memoriam sempiternam. Vale semper felix religiosissime atque piissime pater.

Rome ipsis ka/
lendis aprilibus Anno dominī . M .
cccc . lxxxii. pontificatus vero sanctissi/
mi domini nostri Sixti papę quarti. xi.
Regniq; prefati christianissimi regis
Eduuardi quarti anno. xxii.

In the whole, 14 leaves: without numerals, signatures, or catchwords. The preceding colophon is the only one in which I remember to have seen (in a volume printed abroad) the name of an English monarch introduced. This curious little tract was obtained through the liberal kindness of Mr. Freeling. It is in russia binding.

777. Sidonius Apollinaris. (*Printed by Ketelaer.*) *Without Place or Date.* Folio.

Editio Princeps. Panzer informs us that the late Count Reviczky, in his letters to Morelli, mentions his recent acquisition of this very rare and almost unknown impression; and of which no notice is taken in either of the catalogues of the Count's library, of the dates of 1784 and 1794. See the *Annal. Typog.* vol. iii. p. 546; where the edition is called 'primaria, nondum nota bibliographis.' That omission is however here supplied, by the possession of the Count's own ms. memoranda, describing laconically, but perspicuously, the

leading features of this impression. Yet it is rather amusing to read, in each of the printed catalogues just mentioned, the opposition shewn by the Count to the reception of any opinion which might militate against the precedency of the *Milan* edition — 'Plusieurs bibliographes (says he) ont annoncé différentes éditions, antérieures à celle-ci de Milan—mais ces éditions paroissant très-apocryphes, on regarde celle (de Milan) dont il est ici question, comme la première de cet ouvrage.' p. 209, edit. 1794. In the Count's ms. description of the present impression, this position is entirely reversed, and Ketelaer's is called —'pene ignota et perquam rara, et præ reliquis antiqua editio.'

From the evidence adduced by Laire, of a copy of this edition being found in which there was a coeval ms. memorandum of "*emptus et ligatus* 1477," there seems little doubt of Ketelaer's impression being considerably anterior to that of Milan (described as the next article); and that the conjecture of Panzer and Reviczky is not far short of the truth, when the date of 1473 is specified for that of its execution. *Index Libror.* vol. i. p. 184. Although no name of printer be subjoined, the types are unquestionably those with which Ketelaer and De Leempt printed at Utrecht in the years 147$\frac{3}{4}$. It remains to describe a few of the particulars of so interesting a volume. On the recto of the first leaf, we read this prefix :

Caij Sollij Appollinaris* Sidonij Aruernoꝝ episcopi
Epistolarum liber primus Incipit
Sidonius Constantino suo salutem

A full page has 33 lines. There are neither numerals, catchwords, nor signatures. On the reverse of fol. 90, at bottom :

Explicit epistolaꝝ liber nonus. b. b· k.k. T.p.m.m.
k.k.b.q.p.m.m.k.obs.T.A.T.T.A.e.p.o.k.k.f.q̄.k.
Incipit p̄facio panigerici dicti antemio augusto b cōsuli

At top of the ensuing leaf:

Um iuuenem super astra iouem natura locaret.
t Suscip retqz nouus regna vetusta deus.
Certauere suū venerari numina numen.
Disparibus modis per cecinere sophos

* Sic.

The remaining full pages contain 32 lines. On the recto of fol. 151, and last, at bottom, we read as follows:

I Uce et ꝑdictos et regni sorte secutos.
Expediā series quos tenet imperij.

The present is a fine clean copy; in old green morocco binding.

778. Sidonius Apollinaris. *Printed by Scinzenzeler. Milan.* 1498. Folio.

Editio Secunda. The recto of the first leaf presents us with the title, in large lower-case gothic type, in 6 lines. On the reverse, there is a privilege conceded to John Passiranus de Asula, the editor, who appears to have published the impression 'at his own care and expense:' and no one is to pirate the edition 'sub pena uiginti quinque aureorum camere nostre applicandorū pro singulis uoluminibus.' This is dated Nov. 9, 1497. We observe, below, the names of the works, edited by Passiranus, to which this protection extends:

Sidonius apollinaris cum cōmentariis.
Nonius marcellus integer.
Varro de lingua latina emendatus cum ennarrationibus.
Apicius de cibariis.
Festus pōpeius cū appēdicibus: *(signed)*
. B. Chalcus.

An address of J. Baptista Pius, in 4 pages of prose — and 2 pages of an 'elegidion amatorium' by the same author — follow. These pieces occupy signature A, in 4 leaves. The text of Sidonius ensues upon sign. a (i), and concludes on the recto of s 8. The colophon is thus:

Impressum Mediolanni* per magistrum Vldericum scīzenzeler. Impensis uenerabilium dominorum Presbyteri Hyeronimi de Asula necnon Ioannis de abbatibus placētini. Sub Anno domini. M.cccc.Lxxxxyiii. Quarto Nonas maias.

* Sic.

From the register, below, we find that all the signatures are in eights, except a and b, which have each only six. A has 4, as above noticed. This is a very fair and desirable copy; in red morocco binding.

779. Simoneta (Iohannes). De Rebus Gestis Francisci Sfortiæ. *Printed by Zarotus. Milan.* 1479. Folio.

Editio Princeps. The Discourse, or Oration, of F. Puteolanus to Ludovicus Sphortia, in praise of these Commentaries concerning the Sforza Family, begins on the recto of the first leaf, with this prefix:

AD ILLVSTRISSIMVM AC MODERATISSIMVM PRINCIPEM LVDOVICVM SPHOR: VICE COMITEM BARI DVCEM FRANCISCI PVTEOLANI POETAE PARMENSIS ORATIO IN COMMENTARIOS RERVM AB DIVO FRANCISCO SPHORTIA GESTARVM.

The preface of Simoneta follows on the reverse of the 2d leaf, and occupies 2 pages. The first book begins on the reverse of the ensuing leaf. The signatures embrace two alphabets: each in eights—with the exception of L only, in the second alphabet, which has but 6 leaves. On the recto of O 8, we read the colophon in 15 lines, from which it is only necessary to extract the ensuing:

FINIS
IIS COMENTARIIS AB PRIMO ALPHONSI IN ITALIAM ADVENTV ET AB QVARTO ET VICESIMO SVPRA QVADRINGENTESIMVM ET MILESIMVM ANNO A NATALI CHRISTIANO AD SEXTVM ET SEXAGESIMVM VSQVE ANNVM
&c. &c. &c
ANTONIVS ZAROTVS IMPRESSIT MEDIOLANI DECIMO KALENDAS FEBRVARIAS.

On the reverse is a short epistle from Franciscus Philelphus to the author, with the following date at bottom:

Mediolani ex ædibus nostris sixto Idus Iunias, M.cccc. lxxviiii.

The reader will do well to consult Saxius's *Hist. Liter. Typog.* col. CCII, p. CCCCLXXIV-V--DLXXI, where there is a good account of the labours of Simoneta, and where the above-mentioned preface of the author, and the epistle of Philelphus, are extracted. Saxius thinks the edition itself should bear date 1480. He observes, also, that the original MS. of the work is yet among the descendants of the author. The present may be called a fine and desirable copy: in russia binding.

780. SPECULUM HUMANÆ SALVATIONIS; Lat. et Germ. (*Printed by Gunther or Iohn Zainer.*) *Without Place, or Date.* Folio.

The noble Owner of this very curious and uncommon book has prefixed to it the following memorandum, in pencil, on the fly leaf. 'Vid. Panzer *Annal. Typog.* vol. i. p. 133; Ejusd. *Annal. der ältern Deutschen Litterat.* p. 6; Heinecken, *Idée Générale*, &c. p. 464; Seemiller, *Incunab. Typog. fasc.* i. p. 125; Denis, *Suppl.* p. 489, n°. 4185; and Braun, *Notit. Hist. Lit.*, &c. pt. i. p. 37. The preceding authors (continues his Lordship) attribute this book to the press of Gunther Zainer, at Augsbourg. Its character resembles that of some of the books by this printer, but the same character was also used by John Zainer. [see fac-simile, p. 242, of vol. i.] at Ulm, and it therefore remains doubtful to which of these two printers it belongs. If it could be supposed that the three last lines of the book [see post.] relate to the printer, rather than to the author of the Abridgement at the end of it, it would determine the question by ascertaining it to be John, and not Gunther, Zainer.'* As this point will perhaps ever remain

* The earliest books which I have discovered, with the name of JOHN ZAINER subjoined, are those of Boccaccio *de Claris Mulieribus*, of the date of 1473, and an edition of what we call *Patient Grisel*, without date, but executed in the same character. My friend Mr. Douce possesses a fine copy of each of these very rare and curious volumes, and a copy of the first work is in the library of the Marquis of Exeter, at Burleigh House in Northamp-

'*sub judice*,' we proceed to a minute, and, it is hoped, interesting, description of this extraordinary publication:—among the most popular of those of the XIII, XIV, and XVth centuries. 'Such was its reputation among the Benedictins (says Heinecken) that scarcely a library or monastery was without a MS. of it: sometimes ornamented with drawings in distemper, and sometimes without any ornament.' p. 468.

The recto of the first leaf presents us with the proheme, and with the titles of the chapters. The reverse gives us a title, by which the book is called 'SPECULUM SANCTÆ MARIÆ VIRGINIS.' The reverse of the ensuing leaf shews a proheme 'of a new compilation, whose name and title are 'SPECULUM HUMANÆ SALVATIONIS.' Hence the work seems to have received indifferently the title of either. Heads of the several chapters, and a variety of moral sentences, ensue. The latter terminate thus, on the reverse of the 8th leaf from the beginning of the volume inclusively;

O bone ihʒu da vt hoc opusculum tibi complaceat
Proximos edificet. ⁊ me gratum tibi faciat.
Amen

The recto of the ensuing leaf is blank. On the reverse begins the text of the work, preceded by a wood-cut (which Heinecken is pleased

tonshire. The type is very different from that of the above work, and rather resembles the printing of Anthony Sorg. On the other hand, we know that GUNTHER ZAINER printed the *Speculum*, &c. in 1471, in a type similar to that of the above, containing the same number of lines in a full page, (35,) but without cuts. See Panzer, vol. i. p. 100. The type is also seen in the *Ars Amandi* of Ovid, of the same date: see vol. ii. p. 201; and it appears to have been chosen by Gunther on his rejection of the characters which he used in Bonaventure's *Life of Christ*, A. D. 1468, and in the *Catholicon of Balbus*, 1469: see vol. iii. pp. 38, 194. Schuzler made use of this rejected character, which, it must be confessed, is more elegant than that of the *Speculum* and the *Ars Amandi*, &c. The name of JOHN ZAINER is also subjoined to this very character, in the *Æsop*, without date, which is described in vol. i. p. 312, &c.

Next, as to the name in the subscription at the end of the volume: see above, post. All that we observe in the subscription itself, is '*Iohannes, minimus monachus.*' Veith thought this name was designed for *Iohannes de Carniola*; and Krismer, for *Iohannes de Giltingen*. Meerman seems to have mistaken the name for that of the compiler of the *work* itself; whereas, as Heinecken justly observes, it is only that of the author of the Abridgement, or Compendium. Heinecken's fac-simile of this subscription is very faithless. *Idée*, &c. p. 467, *note*. The same bibliographer's argument about Gunther Zainer having probably printed an edition of the work, of about the date of 1471, is useless; since an impression, with this very date subjoined, is in existence. See Panzer, *Ibid.*

to call a vignette) of which the reader is presented with the ensuing fac-simile*—beneath the title, thus:

Lucifer Maiestas Genes' primo ꝛ ysaie ca. C.
Der fal Lucifers mit seyner gesöllschafft.

The Creation of Eve follows on the opposite page; of which a feeble fac-simile is also given by Heinecken. The *Union of Adam and Eve,* and the *Temptation of Eve* follow—represented by wood-cuts of the same character. On the reverse commences the German version of the Latin text which has preceded it; and this mode is adopted throughout the volume. To describe, or mention the names of, the great number of cuts in this entertaining book, would be both endless and useless. The first of the following ones, in the opinion of the artist, peremptorily decides a question which has long exercised the ingenuity and learning of Theologians. The second is unusually absurd and striking.

* I had resolved upon giving a fac-simile of this cut (which is among the most absurd and grotesque throughout the volume) without a previous knowledge of its having been published by Heinecken. The reader will judge of the comparative merits of the two copies: but I will be frank to confess that Heinecken's fac-simile (being cut upon copper, and the above upon wood) has not so much the *character* of the original.

Jepte ymolauit domino filiam suam.
Jepte hat geopfert dem herren sein tochter.

Pincerna pharaonis vidit vitem incarcerat9. Genes' xl. capl'o. Der weynschenck des kunigs pharao. sach eynen weinreben als er gefangen lag.

Few subjects have been more frequently exhibited, by the artists engaged in the embellishment of ancient books, than that of the *Temptation of Our Saviour in the Wilderness.* The reader shall pass his own judgment upon the following representation of it:

Temptatō xp̄i a dyabolo in deſ'to. Math'. iiij. ca.
Cristus ward angefochtē vō dem teuffel in d' wuſte.

Jta mundus iste. plenus est demonib⁹. Et ideo si aliquem p temptatōnes cecidisse videm⁹. Ex intimo cor de sibi compati debemus. Non statim debem⁹ eū condemnare vel publicare. Sed p posse peccatū ei⁹. occultare ⁊ excusare. Si aūt nō poterim⁹ excusare facti per petratōz. Sz excusemus eū put poterim⁹ ip̄i⁹ intentōz

&c. &c. &c.

The triumphant entry of our Saviour into Jerusalem is described in the following simple and rude manner:

Xp̄us videns ciuitatem hierusalem fleuit super eam
Quia cognouisses. Luce. xix. ℣. math'. xxj.
Ih'c sup pullum asine sedens in die palmaꝝ

[*The German follows.*]

The *Punishments of Lamech and of Job* are thus terribly delineated:

Lamech affligitur a duob⁹ vxorib⁹ scz Sclla ℣ Ada

Sathan afflixit Job flagellis vxor ppria verbis
xtumeliosis. Job ca. ij.

The ensuing is a curious representation (repeated more than once) of the *Crowning of our Saviour.*

Nor is the following representation, of '*Daniel in the Den of Lions fed by an Angel,*' less curious and extraordinary :

The last and not the least ridiculous specimen with which I shall gratify the reader, is the following : it being as complete an exemplification as can be produced of the absurdity of attempting, by means of the pencil, to give a *literal* representation of an allegorical expression. It will be immediately seen that it illustrates the following text : '*The Stone which the Builders refused became the Chief Corner Stone.*'

It will be obvious, on turning over the leaves of this singular production, that it contains yet many very extraordinary and ridiculous embellishments; but some limits must be assigned both to expense and illustration. Accordingly, it remains only to add, that the work concludes with the *Seven Sorrows* and *Seven Joys of the Virgin:* when we read, on the reverse of the 261st leaf, this subscription:

Deo gratias.

On the recto of the ensuing leaf, are the following prefixes to a kind of supplemental work.

¶ Alius liber Saluatōnis humane metricus prioris libri materiā metice ac ꝑpendiose tractat9

¶ Compendiū humane saluatōnis nuncupat9.
Incipit
Hoc opus inchoo* ꝑ nomīe xp̄e tuo.

This compendium contains, in the whole, only 8 leaves. On the reverse of the 8th leaf, we read the following imprint, which has given rise to the remarks submitted in the first note of this article.

¶ Explicit humaneq; salutis sūmula plane
a me fratre Johanne tui pater ordinis alme
vir bn̄dicte puto quasi minimo monacho.

There are neither numerals, signatures, nor catchwords; and the impression might have been executed as early as the year 1475. Although the present copy is occasionally wormed, it is large and clean, and, upon the whole, in most desirable condition. Bound in black morocco.

* Sic.

781. Speculum Aureum, &c. *Without Place or Date.* Quarto.

The title, above a cut of a schoolmaster and two scholars, is as follows:

Opusculū quod speculū aureuz anime peccatricis inscribitur Incipit feliciter

The signatures, a to c, are in sixes: on the recto of c 6:

Speculum aureū anime peccatricis a quodam cartusiēse editum finit feliciter.

The editions of this work, in the xvth and xvith centuries, are innumerable. The present is a beautiful copy; in dark red calf binding, with gilt leaves.

782. Statuta Brixiensia; seu Statuta Communis Brixiæ. *Printed by Ferrandus. Brescia.* 1473. Folio.

Editio Princeps. I have before had occasion to make mention of the rarity and value of this interesting volume; and although the present is the place for a copious and faithful description of it, I am aware very little can be added to the satisfactory accounts of it by Audiffredi and Mauro Boni. The latter, although not always literally correct, has, in this article, made some amends for the brevity and carelessness of many of his descriptions. I shall endeavour to be equally full and accurate. This bulky volume may be divided into five or six parts. The first 2 leaves, having 35 lines in a full page, contains a table. On the recto of the 3rd leaf we read

IN NOMINESANCTEETINDIVIDVETRINITATIS ET gloriosissime dei genetricis & semper uirginis Marie & beatissimi euangeliste sancti marci necnō & beatorum martiꝝ Faustini & Iouite & totius curie celestis statuta cōmunis brixie incipiunt.

On the recto of the 24th leaf we read this title:

DE ELECTIONE RATIONATORVM ET Foꝛ offitio

On the reverse, at bottom:

FINIS Thoma ferrando auctore: m.cccc.lxxiii

On the recto of the following leaf;

DE IN IVS VOCANDO STATVTVM

This is a prefix to a table of 5 leaves. The reverse of the 5th leaf is blank, and the following leaf is entirely blank. Then the text, on the recto of the ensuing leaf, beginning thus;

DE IN IVS VOCANDO.

On the recto of the 128th leaf, we read this patriotic and interesting address of the printer to his countrymen:

CIVILIVM STATVTORVM FINIS

Patrie post deū quoniā debemus oīa/ pecuīa qui/ q corporis uiribus ualēt: pecunia illā illā corporis uiribus tueanť Ego quoq; hoꝛ altero natura altero fortuna multis īferior: In eo quod mihi ꝑtim natura ꝑtī industria tribuit ī illam nō ingratus/ Quotquot hac forma īpressa statuta studiosissime lector legeris: Conciuiū meorū cōmodo tribus mēsibus feci Et reliqua uolumina breui ꝑatus absoluere si ī his uēdēdis liberalē exptus ēptorē fuero nō ꝑcissimū. M.cccc.lxxiii.

The reverse is blank. Next, a table of 5 leaves; ending with DEO GRATIAS. The reverse is blank. An entire blank leaf ensues. On the recto of the following and 135th leaf, we read this title:

DE ACCVSATIONIBVS ET DENVNCIATIOnibus

On the reverse of fol. 203, is the following subscription:

FINIS

NEC dum experta quā p finem ciuilium statutorū dixi liberalitate criminalia quoq; cōpleui & quoniā ītegrum deposcunt librū addā & reliqua ne ego illis sed illi mihi iusto iure defuisse nisi emerint iudicentˉ

THOMA FERRANDO AVCTORE.

A blank leaf follows. Then a table of 5 leaves. Another blank succeeds. The text, on the recto of the next leaf, begins thus: 'VT POSSESSIONES, &c.' This latter part has, in the whole, 70 leaves. The last sentence, on the recto of the 280th leaf, presents us with the following melancholy picture of the distressed circumstances of the printer. It has been also copied by Boni.

Exquo īprimi p me Thomā ferrādū statuta cepta sūt tāta sigāte pecuīe iactura fca ē: ut uēdēdi uolumis ī quo tātā oprā īpēsamq; imposui spes reliqua uel nulla uel exigua sīt mihi Dū ei p adulterinā mō, modo p tōsā monetā: etiā nō adulterina nō tonsa omīs interdicitˉ. tātū ē detrimētu subsecutū ut nō mō que ad ornatū sūt emere negligāt sīguli uerū his ēt abstinēt quibus magno sine īcōmodo carere nō possūt Ego uero ī molestia solabor & ꝙ malū hoc mihi ē cōe cū multis imo cū omībus & ꝙ uariaꝝ rerū usu neq; turbari mognopeˉ aduersis neq; supra modū letari prosperis didici Idē et pecuīosus & (melior fortasse) pecunia indiguus ero: Ea enī bonas uti adiuuat mētēs: ita affligit malas Mediocres autē qualē me habere nō inficior nequaq̄ melores* efficere peiores faceˉ facillime potest FINIS XII Klˈ Iunii. M.CCCC.LXXIII.

Then a table of 2 leaves. The text follows with this title: 'STATVTA MERCHANCIE MERCHATORVM BRIXIE DISTRICTVS ET CETERA. This latter part contains 28 leaves: which number, added to the preceding, gives us 310 leaves in the whole. On the recto of the last leaf, at bottom:

* Sic.

FINIS
Brix̄ Thoma Ferrando auctore. M.cccclxxiii tertio Kl' Iulii.

Audiffredi appears to have omitted this latter part; and says, upon the authority of Amoretti, that the volume contains only 306 leaves. *Edit. Ital.* p. 136. See also Boni's *Libri a Stampa, &c. dell' Italia Superiore,* 1794, folio, p. LXXXIV-VIII. In all probability, says Panzer, Ferrandus never printed again at Brescia till the close of the xvth century. His poverty and the want of patronage seem to have crippled all further exertion, and to have caused his self-banishment from his native country. This may be inferred from what appears in the *Annal. Typog.* vol. iv. p. 255-6, and from the supposed nature of the case. It is in vain to look for an account of this precious and rare volume among the earlier bibliographers of the XVIIIth century. The present large and sound copy of it is bound in russia.

783. STATUTA ECCLESIÆ COLONIENSIS. *Printed by Guldenschaiff. Cologne.* 1478. Folio.

EDITIO PRINCEPS. I suspect that Panzer was not only unacquainted with this rare and curious production, but that he was unable to refer to any other authorities than those of Maittaire, and the Catalogue of the Royal Library at Paris, for an account of it: both of which authorities, in the present instance, are sufficiently meagre and uninstructive. To the antiquary, or historian, few books are more deserving of a careful perusal than those which contain the first printed promulgation of laws and customs; and it is only by the possession of such volumes as the present, that the topographer can fully describe the earliest institutes or customs of the place which forms the subject of his publication. Accordingly, the Noble Owner of this copy may treasure it among the more valuable acquisitions of his library: nor will the reader, from the specimens here adduced, be probably disposed to look upon the work with a less favourable eye.

This edition is among the few books, in the xvth century, to which the name of Guldenschaiff is subjoined as the printer. The type is of the *Zel* cast or character, and might be decidedly pronounced as having belonged to a Cologne printer; but it is more elegant, and the press-work is better executed, than what we usually observe in the performances of Ulric Zel. The text is uniformly printed in double

columns; and the recto of the first leaf presents us with the following prefix to the first column:

Incipiūt Capitula statutoꝝ ecclesie Colōn a bone memorie domino Conrado archiepō Colonensi edita.

On the following column is a proheme. On the reverse the Statutes begin; in which we read, with sensations of surprise and indignation, the following evils to be remedied by law: 'De manifesta cohabitatione Clericorum. De manifesta Clericorum negociatione. De Insufficiencia que est illicteratura* Clericorum. De tonsura Clericorum. De Clericis Symoniacis. De Clericis irregularibus. De Dormitorijs, &c. De Campanarijs et Custodibus simul. De Decanis Scolasticis cantoribus et Canonicis simul, &c. The first evil is thus described:

Cum enim manifestos cohabitatores seu concubinarios censeamus. non solum eos qui in suis domibus tenent concubinas. verum omnes generaliter. eos etiam qui mulieres focarias erdomos suas manentes suis manifeste procurant sumptibus et sustentant &c.

The Statutes, contained in this volume, are the ordinances of the following characters: namely, of Conrad, of Engilbert, of Sifrid, of Wicboldus, of Henry Archbishop of Cologne, of the second Henry, Archbishop of Cologne, and of Walram, &c. The 4th prefix, or title of the latter, forbids the Clergy 'to set up the business of a Tavern Keeper.' We continue with the Statutes of Wilhelmus, of Frederick, and of Theodoric; all Archbishops of Cologne. Those of Cardinal Nicolaus de Cusa follow, and bear date 1452: thus—

Expliciunt statuta seu constitucōes per reuerendissimum in cristo patrē ac dñz dñm Nicolaū de cusa p̄sbiterꝝ card'. edita.

Then follow the Statutes of Theodoric, relating to the court of Cologne; next, those of Ropertus, Archbishop of Cologne, relating to the same

* Sic.

court. These latter are dated 1470. Beneath, and on the recto of the 123rd and last leaf, we have the ensuing colophon :

Hoc opus Statutoꝝ ſum me neceſsariū paſtoribus eccle ſiarum ꝛ rectoribus. ac ſub ex cōmunicacoñ. pena ab hijs hr̄i p omnes ep̄os colonien. p̄cipi tur ꝛ mandaī. ex libro princi pali ſtatutoꝝ eccīe Coloñ. per Joh'em guldēſchaiff vigili cū cura impſſuꝫ. Ac anno dm̄. M. cccc.lxxviij. die decimaoctauo menſ' Apriſ' cōsūmatū Ad lau dem tercia die a mortuis resur gentis.

There are neither numerals, catchwords, nor signatures. The present may be called a very beautiful copy, and is in russia binding.

784. Summa Collationum (*Printed by Ulric Zel.*) *Without Place or Date.* Quarto.

There are brief descriptions of this uncommon, but not very interesting, collection of Tracts, in the *Cat. de la Valliere*, vol. i. p. 397, n°. 1319, and in Laire's *Index Libror.* vol. i. p. 40. According to the latter authority, the work passes under the name of Summa Galendis in the *Miscell. Lipsien.* vol. xii. p. 80; and it is also called by another name—that of Centiloquium—by Denis, n°. 974. The Valliere Catalogue observes that this impression is divided into 7 parts, of which each has several sections, and each section several chapters. The volume before us has six divisions or parts; the first having 10, the second 8, the third 5, the fourth 2, the fifth 7, and the sixth 3 chapters. On the recto of the first leaf is a table, having this prefix at top,

Tabula Prime partis

and occupying 9 leaves. It ends thus:

Hāc collcōnem si quis dignatur inspicere p hoc titulos siue capitulos inspectionem po terit sequentiū deprehendere ordinē ⁊ prelsum. Sequit Prologus.

The prologue begins on the reverse of this 9th leaf, occupying 5 pages, and 4 lines of a 6th page. The text of the first part immediately follows. There are running titles throughout, and a full page has 27 lines. On the recto of the 260th and last leaf:

Sūma collationū ad ōne ge mus hoīm Explicit feliciter.

The present is a sound, fair copy; in old red morocco binding.

785. Sylvaticus. Liber Pandectarum Medicinæ. *Printed at Naples.* 1474. Folio.

Panzer calls this the Editio Princeps of the work; although an edition by *Wurster de Campidonia*, of the same date, is placed before it in his Index, at vol. v. p. 419. The supposed edition by *Azoguidi* is considered by him to be very doubtful, if not wholly fictitious. The name of *Arnoldus de Bruxella* is assigned by Panzer as that of the printer of this truly magnificent volume. It is indeed very rarely that we discover a nobler production of any press in the xvth century; and, at first sight, the type reminds us of the best printing of *Ulric Han*, in the Priscian and Tortellius, and is not very dissimilar to that of Moravus, in the Seneca and Maius, noticed in vol. ii. p. 338; vol. iii. pp. 89, 107, 126. The work is uniformly executed in double columns, of which a full page contains 50 lines. On the recto of the first leaf, at top, begins a dedication to Ferdinand king of Sicily, having a prefix in 6 lines of capital letters. This dedication is by 'Angelus Cato Supinas de Beneuento. Philosophus et Medicus.' The 'attestation and adjuration' of the same is on the recto of the 3d leaf, On the recto of fol. 4, begins the text of Sylvaticus, with a prefix printed in red. The work is in the form of a Dictionary; the words being alphabetically arranged. On the reverse of the last leaf but 6, we read this imprint:

EXPLICIT. liber Pandectarum. Quem Angelus Cato Supinas de Beneuēto Philosophus & medicus magna cū diligētia z emēdate impri mendū curauit. in clarissima & nobi lissima atq; p̄stantissima Dulcissimaq; ciuitate Neapoli. Regum Ducum Procerumq; matre Prima Aprilis. M.CCCC.LXXIIII.
Idcirco excelso deo gracias agamus

Six verses follow. Then a register, called 'tabula seu clavis foliorum et quinternorum,' on the recto of the ensuing leaf. The reverse is blank. Next an alphabetical table of the Pandects, referred to by folios, as if the leaves were numbered in print. This table contains 5 leaves. There are neither numerals, signatures, nor catchwords. This copy is as large and clean as possible: in russia binding, with marble edges to the leaves.

786. Tambaco (Ioannes De). De Consolatione Theologiæ. *Without Name of Printer, Place, or Date.* Folio.

The printer of this edition is supposed to be *Michael Reyser, of Neustadt;* upon the authority of Braun—who, in his 5th plate of vol. i. n^{os}. V, and VI, gives fac-similes of types which are justly said, by Panzer, to resemble those in the present volume. The resemblance in the capital letters will appear the more striking; since all the lower-case fount, or small letters, introduced by Braun, are too delicately and sharply executed. These capital letters bear also a strong resemblance to those of *Cesaris and Stol,* as may be seen in the fac-simile at vol. ii. page 344 of this work. In the *Cat. de la Valliere,* vol. i. p. 199, n°. 556, the date of 'about 1475' is gratuitously assigned to that of the present impression; but this is mere conjecture. In regard, however, to the printer, it may be said that Panzer, at page 92, vol. i. seems wholly ignorant of his name, but justly censures those who consider him to have been Valdarfer: at p. 387 of the same volume

he inclines to the supposition of the work having been executed 'Typis Reyserianis, seu Eustadianis.' Denis conceives that these types resemble those of Anthony Sorg; and the Abbé Mercier, those of Cesaris and Stol. *Suppl.* p. 673, n°. 5988. It has been just observed that the capital letters are like those of the last mentioned printers—but the small ones are wholly dissimilar. Sorg's lower-case type is certainly not very much unlike that of the present work — but the conjecture respecting Reyser is probably the more accurate one. We proceed briefly to describe the volume itself.

The head titles of the XV Books, contained in the impression, are specified on the recto of the first leaf—followed by a prologue, which concludes on the recto of the ensuing leaf, with this subscription:

EXPLICIT PROLOGVS. INCIPIT CVM QVADAM ADHVC PREFATIONE LIBER DE CONSOLATIONE THEOLOGIE PRIMVS CONTINENS CONSOLATIONVM REMEDIA OPORTVNA CONTRA ILLA TVRBATIVM QVE OPPONVNTVR MVNDANE FELICITATI ET PROSPERITATI.

The first chapter ensues on the recto of the succeeding and 3rd leaf. A full page has 44 lines. There are neither numerals, signatures, nor catchwords: on the recto of fol. 281, we read this subscription—evidently denoting the date of the completion of the original composition:

Explicit liber de ysolatione theologie p fratrem Johannem de Tambaco ordinis predicatoꝝ. puincie theuthonie sacre Theologie pfessorem ysummatus. Anno dñi. M°.ccc°.lxvj°. In die Ambrosij.

The reverse is blank. A table of 5 leaves concludes the volume, in the present copy; but it should have another leaf to be perfect. This is, upon the whole, a sound and desirable copy; in russia binding.

787. Thurecensis (Physici). Tractatus de Cometis. *Printed by Hans Aurl.* 1474. Quarto.

Whether the present edition, or the one next described, be the earliest impression of the work, it is probably difficult to determine. Brunet places this as the second; but he appears to have never seen a copy of it. *Manuel du Libraire*, vol. ii. p. 575. This is a volume of extreme rarity, and of no small importance to the bibliographical antiquary. There are, at present, only two books known, to which the names of Leonhardus Aurl, and Hans Aurl, are subjoined—whether as the editor, or printer, of these respective books, is a point which is yet doubtful: consult vol. i. p. 199-200, of this work. In regard to the impression before us, Maittaire (vol. i. p. 773, note 12) supposes it to have been printed at *Rome:* the authorities of *Bibl. Menars.* p. 209, and *Bibl. Baluz.* vol. i. p. 460, being adduced as corroborative of this conclusion. But on examining these authorities, it appears, in the former, (n°. 786,) that the word '*Romæ*' is gratuitously inserted; and, in the latter, (n°. 5652,*) that both the words, *Romæ* and *Aurl*, are omitted. There is therefore nothing decisive, in respect to the *place* of the impression, in Maittaire, or his authorities. Audiffredi makes no mention whatever of this impression. 'De Hans Haurl (says Panzer) non habeo, quæ dicam:' *Annal. Typog.* vol. ii. p. 452. Seemiller, however, has a satisfactory description of the volume before us; but 'whether the name of Hans Aurl stand for that of the printer, corrector, bookseller, or editor, he has no accurate information.' He adds, 'I do not remember that any bibliographer has made mention of this impression.' *Incunab. Typog. fasc.* i. p. 63. La Serna Santander has wholly omitted the name of Hans Aurl: *Dict. Bibliogr. Choisi*, vol. i. p. 184.

Upon the fullest consideration, afforded by these slender materials, I incline to think that Leonard and Hans Aurl were brothers and *printers*, residing at Venice; and that the *Præparatio Evangelica*, (see vol. i. p. 199,) and the present work, were each executed at that city, by these brothers, according to the respective designation of their names.† It has been before observed (vol. iii. p. 498) that Adam de Ambergau (of Venice) and Florentius de Argentina used similar characters; but the latter of greatly superior elegance. 'Characteres (says Seemiller, very justly,) quibus impressum est hoc opus, sunt

* It is above introduced among the Miscellaneous Pamphlets, and was sold in a parcel with other small tracts.

† Braun, vol. i. p. 200, is unjustly censured by me for such a supposition.

rotundi, charta satis firma, et alba.' *Ibid.* The work itself is divided into two parts: the first treats of the generation, form, courses, &c. of comets; and the second, chiefly of their appearances. To the second part, the date of M.CCCC.LXXII is prefixed. 'The author (says Seemiller) was in the number of those who attributed much to the courses of the comets.' The recto of the first leaf presents us with the opening, thus:

THVRECEHSIS:* PHISICI: TRACTATVS: DE: COMETIS: INCIPIT:

Ixit Aristotiles. Nemo eoꝝ que ignorat bonus ē iudex. Multaꝝ reꝝ sciēciarūq; periti phīa ꝑbātes. Euētus oēs natu/ &c. &c. &c.

On the recto of the third leaf, it begins thus:

DE: GENERACIONE: COME. TARVM.

Niuersalis uero hoꝝ generatio. cōtīgit plurimū cū terra supcelesti ꝑprietate aliqua cōstrīgitur. ipsiusq; pori coartāt

A full page has only 24 lines; and there are neither numerals, catchwords, nor signatures. On the recto of fol. 32 and last, we read the conclusion and imprint, thus:

Hec ergo pro/ nunc de significatis huius comete dicta suffi/ ciant. quorum ueritatem non uerbalis cōtencio sed rerum exitus inerrabili creatoris prouidēcia ab eterno preordinatus arguet uel affirmabit.

SIT: LAVS: DEO:
ANNO: DOMINI: M.CCCC.
LXXIIII.: HANS: AVRL.

The present copy of this rare and very estimable little volume, is sound and beautiful, and bound in yellow morocco.

* Sic.

788. Thurecensis (Physici). Idem Opus. (*Printed by Helias Heliæ.*) *Without Place or Date.* Folio.

The *Cat. de la Valliere*, vol. i. p. 527, n°. 1816, supposes this impression to have been executed ' about the year 1473 ;' since it resembles the printing of the *Speculum Vitæ Humanæ* of *Rod. Zamorensis*, which has the year 1472 subjoined to it : see vol. iii. p. 493. That *Helius Heliæ*, or *De Louffen*, was the printer of the present volume, is indisputable ; from its exact conformity with the impression of the work here just referred to, and which has that printer's name incorporated in the colophon. It may however have been executed subsequently to the edition last described. I believe no other impression of the work under consideration, in the xvth century, is known. Consult the brief notice in the *Index Libror.* vol. i. p. 157 : and correct the strange blunder of Denis, who says that the types of this impression resemble those of the *Mammotrectus* (by the same printer), of which a fac-simile is given at page 156, vol. i. of the present work. *Suppl.* p. 680, n°. 6050.

This edition is barbarously and inelegantly executed. The page is disproportionately full. The first page, or recto of the first leaf, presents us with this prefix :

Thurecensis phisiti* Tractatus de. Cometis Incipit.

The arrangement of the text is similar to that of Aurl's impression. The head-titles to the chapters are in capitals ; those to the sections are in lower-case. A full page has 44 lines. On the reverse of the 12th and last leaf, we observe a head title

DE : MORIBVS : HOMINVM.

Then, a separate sentence—beginning, as before, ' Hic Sermo generalis, &c.' beneath which we read

SIT : : LAVS : : DEO :

There are neither numerals, catchwords, nor signatures. A sound copy : in russia binding.

* Sic.

789. Trapezuntius. Rhetorica. (*Supposed to have been printed by Vindelin de Spira.*) *Without Date.* Folio.

Editio Princeps. De Bure and Fossi seem to have too implicitly followed Maittaire in assigning the date of 1470 to the present impression. On the contrary, I apprehend, from the insertion of all the Greek passages, that the year 1472 must be the earliest date assignable to this production of the Spira press; since I have at present no recollection that either Jenson, or V. de Spira, used the Greek characters previous to the last mentioned period. De Bure however may be right in observing, that this is the only edition, in the xvth century, held in estimation by booksellers. See *Bibliogr. Instruct.* vol. iii. p. 88: *Bibl. Magliabech.* vol. ii. col. 715. It is, at any rate, a very beautiful production of early printing; yet we may be brief in the account of it. On the recto of the first leaf is this prefix:

GEORGII TRAPESVNTII VIRI DOCTISSIMI ATQVE ELOQVENTISSIMI RHETORICORVM LIBER PRIMVS.

Beneath, are 37 lines; but a full page contains 41 lines. There are neither numerals, signatures, nor catchwords. On the recto of fol. 153 and last—beneath 31 lines—of which the last line concludes with the word τελοσ—we read as follows:

Quę superat reliquas artes est facta georgi
Ars bene dicendi munere nostra tuo.
Correxit ueneta rhętor benedictus in urbe.
Hanc emat orator qui bonus esse uelit.
Si nescis ubi sit uenalis: quęre lemanum
Spiram: qui precii codicis auctor erit.
Coradinus.

' Unless I am mistaken (says Maittaire) the word "Lemanum" is put for "Alemanum;" and by "Spiram" we are to understand "Vinde-

linus de Spira Alemanus." Coradinus is the name of the poet who wrote the epigram; and which was reprinted in the edition by Pachel of 1493. See *Annal. Typog.* vol. i. p. 297, note 2. The present copy may be considered to be in desirable condition. It is bound in russia.

790. Tundali Visio, &c. *Without Name of Printer, Place, or Date.* Quarto.

There is little doubt of this curious tract having been printed in the office of *Ther Hoernen;* as the types evidently resemble those to which that printer's name is subjoined. It is a small volume of only 17 leaves; every page of which is filled with such marvellous intelligence as was well suited to gratify the credulity of former times. As Panzer appears to have omitted it in his *Index*: vol. v. p. 432-3, the reader has a sort of claim to be made tolerably well acquainted with its contents. It is, however, most probable that the entire narrative is found in some ancient collection of Legendary Tales. The researches of Vincentius Bellovacensis, or of Jacobus de Voragine, were well calculated to lead those lovers of the marvellous to the discovery of the Vision of Tundal. The full title is at top of the recto of the first leaf, thus:

> Incipit libellus de Raptu aīe Tūdali ꝛ ei9 viſiōe Tractās de penis inferni ꝛ gaudijs paradisi;

The text commences by informing us that this vision took place in the year 1149, in the 4th year of the papacy of Eugenius—' in which year that Pope returned from Gaul to Rome.' Tundal is then described as a native ' in hibernia septentrionalium Hibermencium australium Caselensis: of a noble family, cruel in action, handsome in person, of a brave courage, and utterly regardless of the welfare of his soul. He sharply retorted upon those who even slightly mentioned the subject of eternal salvation: he neglected his church; and bestowed upon jesters and buffoons his superfluous wealth, without being solicitous of relieving poor and deserving Christians. It chanced, among his promiscuous and lawless associates, that a certain soldier was indebted to him for monies advanced. Tundal waited upon him, demanding his due: the man told him that it was out of his power to

satisfy him; and, on his exhibiting symptoms of wrath, Tundal is earnestly entreated that, before he departs, he would sit down and take some refreshment with him. [' rogauit eū ut priusquā recederet secum cibum sumeret '] Tundal sits down; and laying aside a hatchet, which he carried in his hand, he begins to eat with him. He is instantly and invisibly smitten; so that he is not able to convey his extended hand to his mouth. And he begins to cry out terribly, begging that his hatchet, or axe, may be conveyed to the wife of his Host: "Keep," says he, "this my hatchet, for I am about to die" —and instantly his body is deserted by his spirit: and all the signs of death appear upon the corpse. The family run to the spot: the food is taken away: the attendants cry out: the guests bewail: the body is extended: a priest arrives: the people are astonished, and the whole city is suddenly alarmed at the death of this brave soldier.'

The body continues apparently lifeless from the tenth hour 'in quarta feria,' to the same hour on the following sabbath. At length a gentle heat is perceptible in the left part of the breast; so that they are unwilling to bury him. He then begins to breathe softly for the space of an hour. Being interrogated whether he wished to confess, he nodded, and indicated that he would take the sacrament. [' innuit sibi afferri corpus domini. '] When he had eaten the bread, and drank the wine, he began to pour forth praises to God.' Tundal, thus reformed, tells his attendants what he had seen, and what had been the ravishment of his soul, during this state of trance. From such an opening, the reader is prepared for the marvellous in its most tremendous shape. The *first* vision relates to the '*Appearance of Demons*, and *of the Angel who conducted him*. The *second* vision describes a *Horrible Valley and a Narrow Bridge*. The *third*, a *Monstrous and Terrible Beast*. The fourth, a *Stagnant Lake*.

Over this lake is a very long and very narrow bridge: the foot-way of which is covered with innumerable sharp spikes, or nails, that could not fail to penetrate the feet of those who walked over it. All the beasts (described in a preceding vision) are compelled to go to this bridge for their food. Some of them are of immense magnitude 'like unto great towers.' From their mouths issues so strong a flame, that, to the beholders, the lake is made to bubble therefrom. Tundal sees a certain spirit, upon this bridge, bewailing and accusing himself in a most piteous manner: and this spirit is compelled to pass over the bridge. And although it feels the anguish of the nails running into

its feet, it dreads more to tumble into the lake below, and to fall into the open mouths of the beasts. Tundal enquires of his attendant angel, what this might be? "That punishment (resumes his celestial guide) is especially deserving of your attention—and is connected with the thefts, great or small, which you yourself have committed. All thefts are not punished alike. There are greater and lesser sins of this kind: but sacrilege is among the greatest. He who steals any sacred thing, or any thing from a sacred place, is guilty of sacrilege: but those the more grossly offend in this particular, who are guilty of it under the garb of religion. It is necessary for you to pass over this bridge; and to bring to me, at the other end of it, a fierce and untamed cow, unhurt: because you once stole one of your father's cows." To whom Tundal: "Have I not restored that cow?" "You certainly restored it—(says the angel) but not until you knew you were incapable of concealing it; and therefore you shall not suffer the full weight of punishment—for to be willing to commit evil is less criminal than to perform evil: although both are heinous before God."

So saying, the angel shews Tundal this untamed cow. Tundal, half willing and half resolute, seizes it, and urges it over the bridge with many threats. Meanwhile the beasts, before described, approach the bridge, and expect their wonted food. Tundal now accelerates the passage of the cow, which is unwilling to accompany him. Whenever he urges it onward, or stands still, the cow falls; and now falling, or creeping, or standing, they reach the middle of the bridge. The feet of Tundal stream with blood, from the incision of the nails. At length his celestial guide approaches him, and tells him he need no longer drive on the cow. Tundal shews his wounded feet, and urges the impossibility of his advancing further. "Remember (says the angel) how swift were your feet to shed blood:" and touching him he cures him—and they proceed onward to the fifth vision: *Of a flaming Furnace.* The *sixth* is entitled *Of the Beast, and of a frozen Lake.* The *seventh, Of the Valley of Iron Forgers or Smiths.* This latter is a curious chapter. It relates to the tortures and punishments inflicted upon the wicked by fire, and by instruments made from forges. 'The sufferers desire death, but cannot find it. The tormentors speak to each other, saying, "It is never sufficient." And other tormentors, over other forges or furnaces, answer, "Cast them to us, and let us see if *we* can accomplish it." And they cast them; and these tormentors seize them in their prongs, before they touch the earth—and fling them into the flames—until their skin, flesh, nerves, and bones are

reduced to ashes. One of these wretches discovers and recognises Tundal; and thus addresses him: "How are you? As nothing was ever so grateful to you as carnal pleasures, you ought, for such gratifications, to sustain a punishment due to your crimes." The penitent Tundal is unable to answer.' But we must take leave of such doleful representations, and hasten to close the description of this extraordinary tract.

The remaining Visions are thus entitled: *Of the Infernal Well*: *Of the Prince of Darkness, and of his Companions*: *Of the Middle State of the Evil and Good*: *Of the State of King Tormarcus* (exceedingly curious): *Of the Visions of the Saints in Glory*: *Of the same*: * *Of the same*: *Of the Four Bishops whom Tundal recognised there*: *Of the return of the Spirit of Tundal to his Body*. This is the last chapter, and begins thus. 'But when the Spirit of Tundal had been highly delighted with all these visions, the Angel approached, and gently addressed him, saying, "You have observed all these things?" The Spirit answered, "I have seen them, Master. I beseech thee suffer me to remain here." To whom the Angel: "You must now return to your body, and retain the memory of these visions for the benefit of your Christian brethren." Having heard this, the Spirit becomes sad; and weeping answers—'Master, what great evil have I done, that, leaving this scene of bliss, I must return to my body?" This parley is ineffectual, and the return of Tundal's Spirit to his body is thus described in the original:

Et cum hec diriſset an gelus. conuerſa anima ſtatī ſenſit ſe mole corpis grauatā eſſe. Nullum interuallum nec vllum tē poris interceſſit momentū. ſz ſi † uno eodemqz tpis pūcto in celis loq̄bat ad angelū. et in īris ſensit īdue' corp⁹ ſuū. Tūc ipa debilis. corpales aperuit

* This chapter opens with the following resplendent scene:

Vm autem Tūdalus curiosius circūspiceret. vidit quasi castrum et papiliones. plurimas. purpura et bisso. et auro. et argento. et serico. mira varietate cōfectas. in quibus cordas et organa et citheras cū organistris. et cymbalis canentes. cetera q̄ omniū musicorum genera suauis simis sonis cōcinentes. &c.

† Sic.

oculos. et suspirans. nichilq; dicens. respexit clericos circūstantes. et sūpsit corpus domini cū gratia4 actione. et omnia que habuit. dispsit dedit paupibus. et signū sācte crucis vestimentis suis quib9 vestiebaī sup affigi iussit. Cuncta q̄ viderat q̄ retinere poterat. nobis postmodū rcitauit. &c.

&c. &c. &c.

The tract concludes with an admonition by the author — contrary to the opinion of 'the blessed St. Bernard'—that 'there is altogether no place, or no middle state of the soul, between that of purgatory and paradise.' Beneath, we read

Explicit libellus de raptu anime Tūdali ꝛ ei9 visiōe. Tractās de penis īferni ꝛ gaudijs paradisi;

There are neither signatures, numerals, nor catchwords; and a full page contains 27 lines. In the whole, 18 leaves. The present is a fine large copy, in red morocco binding.

791. Turrecremata (Iohannes De). Contemplationes. *Without Name of Printer, or Place,* 1472. Folio.

Editio Secunda. The Noble Owner of this rare and curious specimen of early printing, has to lament the want of the Editio Princeps of the work. This first edition was executed by *Ulric Han*, at *Rome*, in 1467, and is considered to be the earliest essay of his press. It has been described by Audiffredi (who never saw it) and by De Murr; the latter of whom has given a fac-simile of the first cut of the Creation of the World; which differs from that represented in the ensuing article, only in the size and rudeness of its composition: the objects introduced being precisely the same.* See the *Edit. Rom.*

* De Murr tells us that his fac-simile of the first cut is 'most accurately delineated;' but I wish it were in my power to present the public with another, executed from my own knowledge of the original. De Murr has given a list of the cuts—for which see the note in the following impression. The type, with which the Editio Princeps is printed, is that of the large lower-case gothic: see vol. i. p. 332-3.

pp. 8-10, and *Memorab. Bibl. Nuremb.* pt. i. p. 261-5. It should seem from Heinecken (*Idée*, &c. p. 149-150,) that the same cuts, with which this first edition was executed, were introduced into the third impression, of the date of 1473. Heinecken saw a copy of the latter in the *Préfond* Collection.

Laire has erred in observing that the types of this impression resemble those of the edition of the *Quatuor Virtutes Cardinales* of *Henricus Ariminensis*, executed at Spire in 1472, and described at p. 165 of the preceding volume of this work. *Index Libror.* vol. i. p. 289, 290. On the contrary, they are precisely similar to those of the *Gesta Christi*, of which a fac-simile will be seen at p. 338 of the third volume. The name of the printer is not hitherto known. It is certainly not *Peter Drach.* 'Concerning the printer and the place of the impression (says Seemiller) I am unable to observe any thing.' *Incunab. Typog. fasc.* i. p. 44-5. But this volume has one very peculiar claim to the notice of the curious in typography: it is probably the *first book* which presents us with SIGNATURES. I say 'probably,' because we learn from La Serna Santander, that a work of *John Nider*, entitled *Preceptorium Divinæ Legis*, and executed by Koelhof, at Cologne, in 1472, has the same typographical distinction. Yet as no day of the month is specified by this bibliographer, as given in the colophon of the work of Nider, the present edition may 'possibly' take chronological precedence. La Serna Santander was wholly ignorant of the volume under description. See his 'Mémoire sur l'origine et le premier usage des signatures et des chiffres dans l'art typographique,' p. 23-25. *Suppl. au Cat. &c. de La Serna Santander*, 1803, 8vo. We now proceed to the volume itself.

It is printed in double columns, having 34 lines in a full page. At the top of the first column, on the recto of a. i. we read the title at full length, thus:

Contemplaciones deuotis≈
sime per reuerendissimū dn̄m
dn̄m Joh'em de turre cremata
cardinalē quond' sancti Sixti
edite atq; in parietibus circu
itus Marie minerue ne dum
litteraꝝ caracterib9 veꝝ eciā

ymaginum figuris ornatissime descripte atq; depicte īcipiūt feliciter Anno salutis millesi// mo quadringentesimoseptua// gesimo secundo die vero vige sima q̄rta mēsis decembris se dente Sixto quarto ponti// fice maximo

Contemplacio prima est de mūdi creacione.

As there are only two signatures, *a* and *b*, each having 8 leaves, it follows that the impression contains only 16 leaves. On the reverse of the last leaf we read this colophon:

Contemplacōes deuotisseī p reuēndissimū dn̄m dn̄m Iohe'es de t̄re cremata cardinalē quon dā scī sixti edite atq; in parie// tib9 circuitus marie minerue nedū liāꝫ caracterib9 veꝫ eci am ymaginū figuris ornatissīe descripte atq; depicte felicil'r* finiūt Anno salutis. M.cccc. lxxii. die v'o vigesimaq̄rta mē sis decembris sedente Sixto quarta pontifice magno ꝯc̄

Hambergerus doubted whether this date did not specify the year of the composition of the work, rather than that of the printing of it; inasmuch as the same day of the month, as well as the same year, denotes both the commencement and the conclusion of it—adding that these 'sixteen leaves could not have been printed in one day.' That

* Sic.

the *work* was *composed* before the year 1472, is evident from the existence of an edition of it, five years before the present: and (as Seemiller remarks) the same apparent impossibility of executing the whole in *one* day, would apply to the *composition* as well as to the printing of it. Seemiller thinks, therefore, that this is an error of the printer. It remains only to observe, that there are neither catchwords nor numerals; and that the present is a beautiful and most desirable copy. In blue morocco binding.

792. Turrecremata (Ioannes De). Meditationes seu Contemplationes. *Printed by Numeister.* 1479. Folio.

Whatever may be the degree of regret in not possessing the first edition of this work, it is no very trifling consolation to be the owner of the present rare, curious, and splendid impression: an impression, which, if we except the comparatively brief notice of it that appears in the *Cat. de Gaignat*, vol. i. n°. 378, will be found to be nowhere else previously described. 'Nous observons (says De Bure) que cette rare édition est demeurée jusqu'à présent inconnue à tous les bibliographes, puis-qu'il n'en est fait aucune mention dans leurs ouvrages.' *Ibid.* Both Denis and Panzer rely exclusively upon this description; which, however, is rather incomplete and erroneous. De Bure, in his preceding article, begins by doubting the existence of the previous editions of 1467 and 1472. We have shewn that such doubts have no foundation: and in regard to the present impression, by Numeister, he observes that the types 'strongly resemble' those of the Psalters of 1457 and 1459—insomuch that, if the date of the execution were not found in the colophon, we might be tempted to assign to it a period of greater antiquity.

As a fac-simile of this type appears beneath that of the first cut, in the ensuing page, the reader shall determine for himself; yet he may not object to be informed that such type is, in *character*, similar to that of the Mazarine Bible (see vol. i. p. 4.); but more slender, and inferior in height, to the smallest type introduced into either of the abovementioned editions of the Psalter. Every one will also observe in it a strong resemblance to the character of Pfister (see vol. i. p. 9); but it is, in fact, exactly the same type as that with which the *Agenda Moguntina*, noticed at p. 146, of vol. iii. is executed: and I have little

doubt, as Numeister describes himself to be 'clericus maguntinus,' that the present volume was printed at *Mentz*, and not at *Foligno*—the usual residence of the printer. We now proceed to a minute and faithful description of this exceedingly precious volume; premising, that the copy of it here described may be said to be without a blemish, and in its original state of amplitude. So beautiful and estimable a volume is rarely seen in the libraries of the most curious collectors.

On the recto of the first leaf is the ensuing cut of the *Creation of the World*, with the subjoined title of the work.

Meditationes Reverendissimi patris domini, Johannis de Turrecremata Sacrosancte Romane ecclesie Cardinalis posite et depicte de ipsius mandato in ecclesie ambitu sancte Marie de Minerua Rome

Six lines are below. A full page has 26 lines. There are neither numerals, signatures, nor catchwords. All the cuts are executed in the same singular manner;* and, at first sight, have the appearance of being cut in *metal* — but as the present fac-similes are upon *wood*, there is no doubt of the originals having been executed on the same material. The order of the cuts seems to be much inverted from that of the Editio Princeps; † and, in this copy, it is as follows. After the preceding, we have 2. *The Annunciation* (fol. ii, recto): 3. *The Nativity* (fol. iii, rev.): 4. *The Circumcision* (fol. vj, rev.): 5. *Judas betraying Christ* (fol. vij, rect.): 6. *Christ's Descent into Hell* (fol. viij, rev.) This cut, with that of *John Baptising Christ*, (cut 15, fol. 21, rev.) shall speak for themselves in the OPPOSITE FAC-SIMILES — premising that the cut of the *Baptism* (here placed in its chronological order) gives an exact notion of the peculiar touch of the engraver; while that of the *Descent* serves to prove the gross and barbarous taste of the artist's design.

After the Descent, comes 7. *Christ with the Doctors in the Temple* (fol. ix, rect.): 8. *Presentation* and *Benediction by Simeon* (fol. xi, rev.): 9. *Christ worshipped by the Magi* (fol. xiv, rect.): 10. *Flight into Egypt* (fol. xv, rect.): 11. *Christ before Caiaphas* (fol. xvi, rev.): 12. *Mary supported, or comforted by her friends* (fol. xvii, rect.): 13. *Christ washing the feet of his Disciples* (fol. xix,rect.): 14. *The last Supper* (fol. xx, rect.) 15. *Baptism by John* (fol. xxi, rev. see above): 16. *Temptation in the Wilderness* (fol. xxiii, rect.): 17. *The Creator discoursing with Adam* (fol. xxiv, rev.): 18. *Adam and Eve eating the forbidden fruit* (fol. xxvi,

* This may be the proper place to remark, that the fac-similes of the cuts in this impression are executed with extraordinary fidelity and brilliancy by Mr. EBENEZER BYFIELD. The difficulty of their execution is extreme.

† I shall here give the order of the cuts in the Editio Princeps, upon the authority of De Murr. 1. *Creation of the World.* 2. *The Creator discoursing with Adam.* 3. *Eating of the forbidden fruit.* 4. *The Annunciation.* 5. *The Nativity.* 6. *The Circumcision.* 7. *Adoration of the Magi.* 8. *Simeon's Benediction.* 9. *Flight into Egypt.* 10. *Christ among the Doctors.* 11. *Baptism of Christ.* 12. *Temptation in the Wilderness.* 13. *The Keys delivered to St. Peter.* 14. *The Transfiguration.* 15. *Washing of the Disciples Feet.* 16. *The last Supper.* 17. *Betrayal by Judas.* 18. *Christ before Caiaphas.* 19. *The Crucifixion.* 20. *Mary comforted by her Associates.* 21. *The Descent into Hell.* 22. *The Resurrection.* 23. *Christ discoursing with Peter and the Apostles.* 24. *The Ascension.* 25. *Descent of the Holy Ghost.* 26. *Carrying of the Host.* 27. *Abraham's Adoration of one of the Saints.* 28. *The Genealogical Tree above described.* 29. *Appearance of Christ to St. Sixtus.* 30. *Assumption of the Virgin.* 31. *Christ in a Choir of Angels.* 32. *Christ with the Virgin in Heaven.* 33. *Office of the Mass for the Dead.* 34. *Day of Judgment.*

rect.): 19. *Crucifixion of our Saviour* (fol. xxviii, rev.): 20. *Delivery of the Keys to St. Peter* (fol. xxx, rect.): 21. *The Transfiguration* (fol. xxxi, rev.): 22. *The Ascension* (fol. xxxii, rect.): 23. *Descent of the Holy Ghost* (fol. xxxiii, rev.): 24. *Carrying of the Host* (fol. xxxiv, rect.) 25. *Christ discoursing with St. Peter and the Apostles* (fol. xxxv, rev.) 26. *Assumption of the Virgin* (fol. xxxviii, rect.): 27. *Christ seated on his throne surrounded by a choir of Angels* (fol. xxxix, rect.): 28. *Appearance of Christ to St. Sixtus** (fol. xl. rev.): 29. *Christ sitting at the left hand of the Virgin* (fol. xli, rect.): 30. *Resurrection of Christ* (fol. xlii, rev.) 31. *Abraham worshipping three figures, or Saints* (fol. xliii. rect.) 32. *A Genealogical Tree of eleven figures in the branches, and the Virgin beneath: a dog is at her feet* (fol. xlv, rect. This cut is much larger than the rest, and is perpendicularly oblong): 33. *Mass for the Dead: the surrounding figures (spirits of the dead) naked* (fol. xlvi, rev.): 34. *Day of Judgment* (fol. xlvii, rev.) The ensuing, and 48th leaf concludes the impression. In the whole, 34 cuts. Some of the pages contain scarcely more than 7 or 8 lines: in order that the cuts may be arranged with due effect. On the reverse of the 48th and last leaf we read the colophon, thus:

> Contemplacões supradicte per reueren
> diſsimum patrem dominū Johannem
> de Turrecremata Cardinalē ſancti ſixti
> ordinis predicatorum edite: impreſse p
> iohannem numeister clericum magun
> tinū Anno dñi Milleſimoquadringen=
> teſimoſeptuageſimonono die tercia mē
> ſis ſeptēbris feliciter ſunt conſummate.

It only remains to congratulate the Noble Owner upon the possession of this perfect and splendid copy of one of the most interesting specimens of printing in the xvth century. It is beautifully bound in blue morocco.

* The appearance of our Saviour resembles rather that of a Pope; as a tiara is upon his head. A cross is in his left hand

793. Valturius. De Re Militari. *Printed by John of Verona.* 1472. Folio.

Editio Princeps. This magnificent and interesting volume has been hitherto superficially described. The accounts of it by De Bure and Laire are equally unsatisfactory; while the Gaignat and La Valliere catalogues exhibit still greater sterility of description. Maittaire has been probably copied by Panzer. Fossi is comparatively full and particular. The reader may consult the *Bibliogr. Instruct.* vol. ii. p. 579, n°. 2132; *Index Libror.* vol. ii. p. 290-1; *Cat. de Gaignat*, vol. i. p. 344, n°. 1312; *Cat. de la Valliere*, vol. i. p. 591, n°. 2057; *Annal. Typog. Maitt.* vol. i. p. 312, note 5; *Annal. Typog. Panzer*, vol. iii. p. 501-2; and *Bibl. Magliabech.* vol. ii. col. 759. We shall have occasion to quote other authors in the course of the present description; but it may be further premised that this volume is the *second book printed at Verona*—and is the first book, *with a date, executed in Italy*, in which we observe wood-cuts. De Bure calls these cuts 'assez bien exécutées pour un ouvrage de cette antiquité.' *Ibid.* But Maffei and Lanzi, and the evidence of the ensuing fac-similes, will authorise a more favourable mention of them. I shall endeavour to be copious and particular. At top of the first leaf, we read as follows:

> LENCHVS ET INDEX RE,
> rum militarium quę singulis codicis huius ī
> uolumībus continet ut īpromptu sint uniuersa
> hoc est ne talium rerum curiosi perlegant: sed
> potius sine labore ac molestia cum quidpiam
> hinc uel inde intelligere uoluerint id tantum
> quęrant sciantq; quo in loco paratum inueniri
> quęat: exquibus q̃q; elegantissimis auctoribus
> sumptum comprobetur. &c.

This 'Elenchus' occupies 7 pages, or 3 leaves and a half. The reverse of the 4th leaf is blank; and two entirely blank leaves ensue. On the recto of the 7th leaf, the author's dedicatory address to Sigismund Pandulf commences thus:

REDO EQVIDEM NEC SVM
nescius Dux & imp. inclyte sigismunde pā,
dulfe : Tanta est liuoris & inuidiæ nostri hu
ius seculi malignitatisq; puersitas &c. &c.

This address terminates* on the 4th leaf, inclusively from its commencement. The text immediately follows, but there are no prefixes to the several chapters; and the impression is entirely destitute of numerals, catchwords, and signatures. A full page has 37 lines. The text continues without any embellishment, as far as fol. 25; when we observe, on the reverse, two cuts on the same page—representing the mode of measuring the altitude of a tower. One figure, in the upper cut, is discharging an arrow from a cross bow; the other figure is lying down: with a line from the top of the tower to his left eye. The figure, in the lower cut, is measuring the altitude with an astrolabe. On the recto of the ensuing leaf the text follows thus, without prefix:

ESTAT AVTEM NOBIS SI-
gismunde Pandulfe profundissimam quan-
dam Matheseos : hoc est Astronomicę rationis
tradere disciplinam : &c. &c.

On the recto of the 92nd leaf there is a large wood-cut of a machine, in the shape of a tub or bucket, with a leathern vessel and weight dropping from a transverse beam—at the end of which seems

* The following is the conclusion of this address: 'Sit itaque tuo tantum nomini dicatum: et quid de te mihi pollicear uideas obsecro: Nunquam enim huiusce libri exordio nomen ipsum legetur tuum: quom passim et ubique gentiū sublime Magnificūque prædicetur: quī mihi splēdoris et gratiæ plurimum sit allaturum: Putabunt enim singuli ad quos liber iste peruenerit non parua nec inutilia se percepturos Dum tam splēdidum tam præcellens tam illustre ipsis primis apicibus nomen tuū intuebūtur et legēt. Suscipe igitur clæmentissīe ac optīe princeps Sigismunde pandulphe gratissīs ulnis Munusculū hoc exiguū: licet ab animo tā tibi deditissimi tuique amantissimi profectū: intētiusque leges quom aspirare tibi inter plurima strepentiū occupationū tuarū agmina licebit: inuenies profecto plurima in hoc opere: quæ tibi sint aut uoluptati maxime legisse: aut ornamento uidisse: aut usui meminisse: quippe quæ præceptis et exēplis suis oblectare: atque instruere bene institutū animum possint: De cuius causis nil attinet plura nunc disserere: quom quidem singulæ partes eius destinatis aliquod uoluminibus explicandæ sint: quas ordine suo tunc demū persequar: quom prefatus fuero pauca quædam de ipsius rei origine ab aliis pene omnibus omissa scriptoribus; quam reor ad uniuersæ etiā rei descriptionē ab aliis quoque pluribus itacta maxīe profuturam:

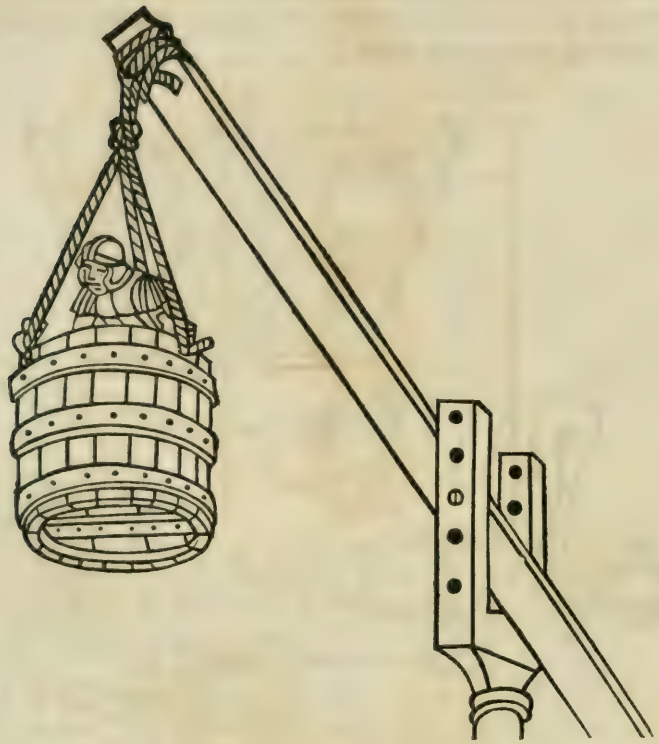
to be, according to the text, an *horologium*. On the reverse, this horologe is enlarged, with two suns at the opposite extreme of the outer circle. We have next an interval of 60 leaves, without any embellishment; when, on the recto of the 152nd leaf from the address to Sigismund, inclusively, there is a large cut, about 7 inches and a half in height, with the description below, commencing thus:

Aleoli tela sunt in muliebris coli formam: &c.

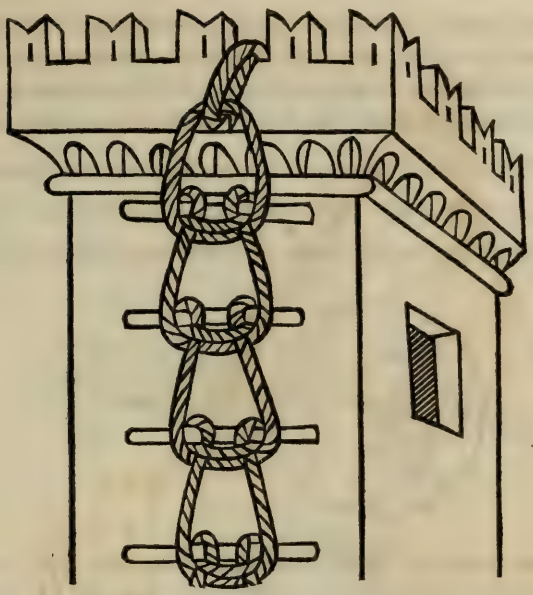
A cut of a 'missile spear' is on the reverse. The recto of the ensuing leaf is blank: on the reverse is a large cut, occupying nearly a full page, representing an instrument for the effectual discharge of these 'missilia hastilia.' We have, next, an account of various species of *cross bows*, with cuts: spear-heads, at the top of fences; succeeded by cars, drawn by oxen and horses; of the latter of which the following is, in part, an excellently executed fac-simile:

All sorts of defensive constructions, in the forms of turrets, &c. ensue. Then comes, on the 4th following leaf, a most terrific machine, in the form of a dragon with outstretched wings; of which I shall only venture upon the upper part:

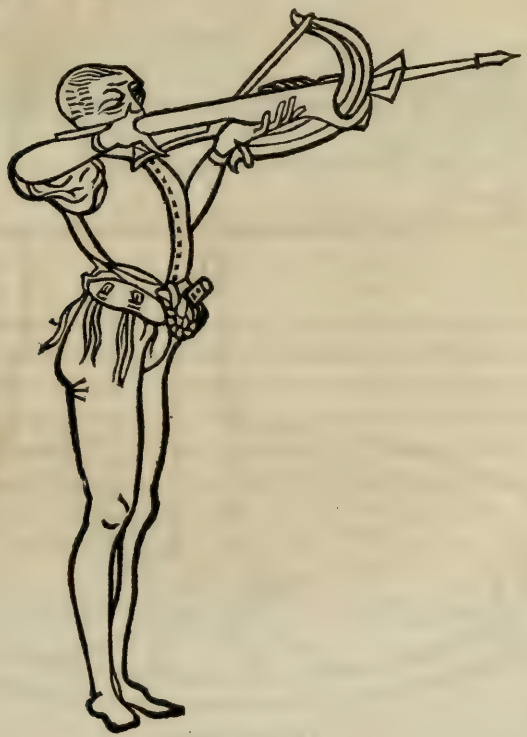
Numerous implements and machines, for the transportation of water, are next seen; and a little onward there is a machine for the conveyance of a man, according to the ensuing fac-simile, to the upper part of a tower. A man, below, catches hold of that part of the lever, which, by means of a swivel in the centre, nearly reaches the earth. A cord is fastened at this nether extremity.



Machines, for passing from one tower to another, are next exhibited; and we presently behold a curious and effectual construction for a *drop*, or *draw-bridge*. A machine, in the shape of a platform, armed at the extreme end of the bottom, is next seen. It is floating upon the water; a windlas is towards the centre of it, beneath which is a coiled rope. To the right, a man in armour is seated, holding the rope that it should not escape too rapidly. To the left, a man is pulling down, by means of a rope, (which runs below upon a cog wheel) a sharp projecting instrument of defence. Both these figures are well executed. A blank leaf ensues. We have, next, a great variety of scaling ropes and ladders, applied to towers. Of the last but one of these, I shall give a fac-simile of a part:

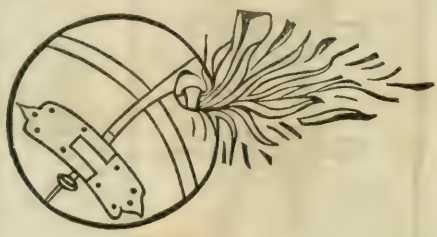


We now come to offensive weapons in the shape of cannon, mortars, and bombs; but the whole is preceded by an elegantly designed figure shooting at an aperture in a tower, with a cross bow, thus:

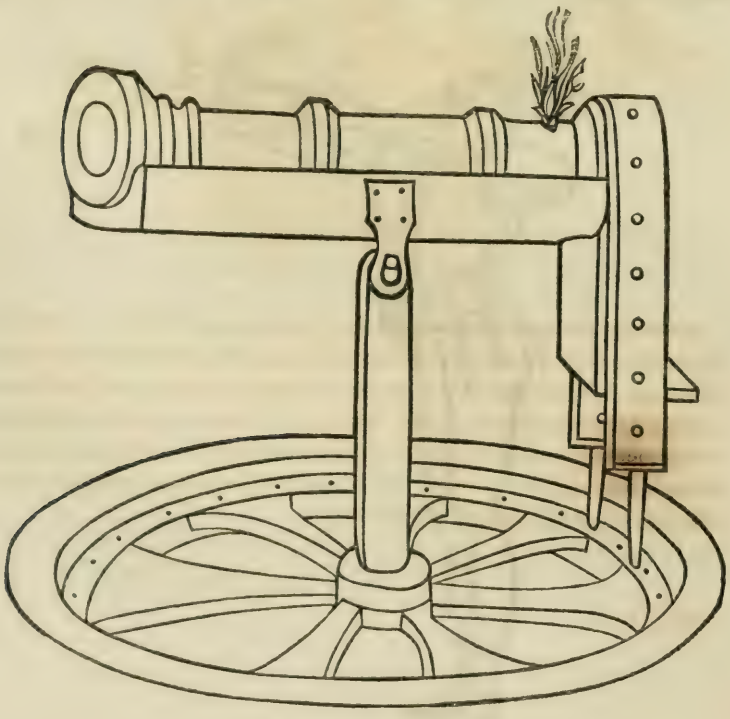


The recto of the ensuing leaf is blank. Cannons of various forms, and applied in various ways, by means of elevations, immediately succeed. From these I shall give a specimen of what would be called, in modern warfare, *a bomb*: the text preceding it is as follows:

[I]NVENTVM est quoq; alterum Machinæ huiusce tuum sigismonde pandulfe : Qua pilæ æneæ tormentarii pulueris plenę cum fungi aridi fomte * urientis emittuntur. &c.

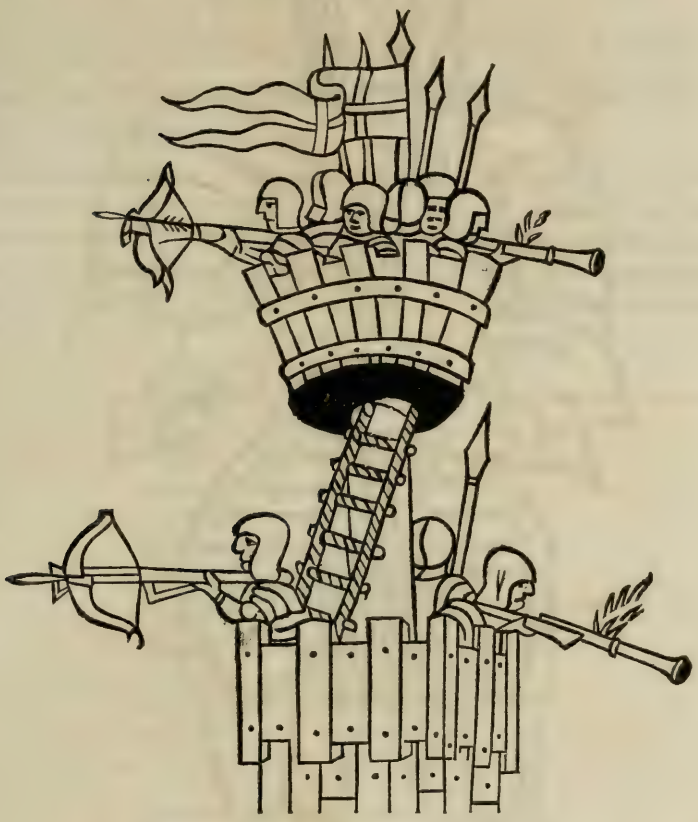


One of the modes of elevating cannon, represents eight heavy guns pointing various ways, upon a circular platform. A less formidable elevation is that which exhibits the following upon a cylindrical tower, of which the surface only is given:



* Sic: pro 'fomite.'

Then follow various modes of *casting stones in slings,* by the aid of mechanical powers, or machines. The stone usually appears of considerable magnitude. We have next an *armed galley,* of the manner of arming the mast and *shrouds* of which, the following is a fac-simile:



Battering rams are then displayed, of various constructions, and with various powers. A series of *Standards* next arrests the attention; when, after an interval of a dozen pages, we observe a large marine tower, with a fish-tailed figure, at top, blowing a conch. A great number of instruments for enabling persons to swim across rivers, and pass under water, now ensues: among these, is the following figure, which reminds us of the modern diving-bell.

This is the last embellishment in the volume. There is text on the reverse of it; and 44 ensuing leaves terminate the impression. On the recto of the last of these 44 leaves, beneath the verses as extracted below,* we read the colophon, thus :

* Valturri nostræ princeps cultissime linguæ
Cuique etiam graias donat apollo fides,
Te duce militiæ munus regumque priorum
Venere in lucem fortita acta manu,

Iohannes ex uerona oriundus: Nicolai cyrugię* medici filius: Artis impressorię magister: hunc de re militari librum elegantissimum: litteris & figuratis signis sua in patria primus impręssit. An. M.CCCCLXXII.

The reverse is blank. As Panzer properly remarks, Laire is wrong in saying that this book was printed by Ioannes Cyrurgia. 'John of Verona (says Panzer) was the son of Nicolaus, who, without doubt, exercised the medical profession.'

Thus have we (it is presumed) made good the promise of giving a full and faithful account of the splendid volume under consideration. In regard to the WOOD-CUTS—(which form so interesting and elegant a feature in it) as the printer has not thought fit, in his prefatory address, to disclose the name of the artist who designed, or executed them in wood—we are left almost entirely to conjecture who he may

Ipse nouas belli leges preceptaque pugnæ
Scripsisti: ausoniæ censor honestæ† lyræ.
Et per te uiuit pugnandi regula moris
Antiqui: et per te norma probata noui.
Sub castra locat miles: metitur et idem
Lignatur tutus: uincit et arma refert.
Tela doces quibus omne ruat: quibus omne tueri
Possit opus: duce te Mars fuerit usque ferox.
Et modo falcatos currus: modo tecta uidemus
Vmbone & peltis agmina læta uirum.
Ipse genus uarium tormenti; et rara notasti
Ornamenta grauis plurima militiæ.
Ballistas: pluteosque simul: scalasque dedisti:
Et pontis uarium perpetuumque genus.
Nunc solers fossas imples subducitur unda
Arte tua: et uictor moenia miles habet.
Hæc Sigismundo foelix sub principe scribis.
Cuique operis causas dat tibi sæpe tui.
Dumque tharaconias etrusco ab littore gentes.
Vertit habes unde hæc ipse notare queas.
Prisca hæc Valturri se tempora nacta fuissent
Militiae ferres premia magna tuae
Teque Palatini coepissent culmina plebi
Roberte ætatis gloria prima tuæ,
Aeternos igitur uiues cultissimus annos
Militiæ uerus rexque paterque simul.
Nos sub te pariter musis armisque uacamus
Teque sequi o Scriptor nos iuuat usque grauis.

* Sic. † Sic.

be. But it should seem from Maffei, (*Verona Illustrata*, pt. iii. col. 195-9), that MATTEO PASTI was a celebrated painter at Verona, and friend of Valturius, at the time of the present publication; and the evidence of the *Miscellanea Baluzii* (quoted by Maffei) is very strong in confirmation of the talents of Pasti. Lanzi, in his *Storia Pittorica*, vol. i. p. 77, edit. 179$\frac{5}{6}$, seems to acquiesce in the same opinion. A medal of Benedictus de Pasti, with his profile on the obverse and a man shooting arrows at a rock on the reverse, will be seen in pt. II. col. 75-6, of Maffei's work. Whoever may have been the artist, these cuts are unquestionably the production of a skilful and spirited hand; and the adaptation of the various pieces of mechanism, or the machinery, is most distinctly and satisfactorily shewn. Although those are in error who say that this is the *first* book with wood-cuts, it may yet be safely affirmed that this is the earliest book, having the text of metal type, which has the least merit in the graphic department.

The type is rather loose and broken, but the page is well and elegantly set up; and copies of it, like the one before us—with an amplitude of margin—are of excessive rarity and in very considerable request. Neither Gerdes, Engel, Bauer, Brunet, nor Panzer, notice any copies UPON VELLUM;* but I have seen an imperfect one of this description, which was sold by Mrs. Collins, the bookseller, to Mr. James Edwards. The present copy, although upon paper, is in most desirable condition; and bound in red morocco.

794. VEGEUS (MAFFEUS). DIALOGUS INTER ALITHIAM ET PHILALITEN. *Without Place or Date.* Quarto.

As it is evident that the typographical arrangement of this edition is not conformable to the description of either of the two dateless editions, in quarto, mentioned by Panzer, vol. iv. p. 206, n°. 1260, 1261—and as it is not less evident that the impression is an early production of the press of Ulric Zel (although no name of printer be subjoined)—we may conclude that it has escaped the notice of bibliographers; and it may

* Lord Spencer informs me that his Mother, when she was in Italy, purchased a perfect copy of it, for him, UPON VELLUM; but this precious volume, with several other books, was lost by the foundering of the vessel in her voyage homewards.

therefore be added to the number of choice and rare specimens of the press of Ulric Zel, with which this Collection abounds. The present copy is large, clean, and every way desirable. On the recto of the first leaf we read this title:

Mafei Vegei dialogus inter Alithiam et Philaliten Incipit felicit. Prologus

Below, there are 24 lines: a full page having 27 lines. In the whole, 14 leaves; without numerals, signatures, or catchwords. The reverse of the last leaf presents us with the following termination:

exemptus ago. In has ego nisi forte fastidis. te accipiā opes meas. A. Minime fastidio. ꝝs pactoli etiā harenis longe pluris faciendas puto. P. Eamus iam. Nam aduesperascit. Vi des vbi fumūt tecta: Non multum absumus. dicto citius illic contēdemus. A. Atꝫ ego te sequor libens.

Explicuit feliciter Mafei Vegei dialogus inī Alithiā ꝛ Philaliten.

Denis, p. 688, n°. 6121, refers to *Caes. Gott. Weis.* for a dateless edition in quarto; but quære if it be the one under description? This fine copy is in red morocco binding.

795. Vergerius (Petrus Paulus). De Ingenuis Moribus, &c. *Printed by Britannicus. Brescia.* 1485. Quarto.

Although the present copy of this elegant little volume be defective in size and condition, it is nevertheless a rare book; and the contents justly deserve that popularity, which previous and succeeding impressions warrant us in supposing was formerly attached to it. The type is round and legible, and is among the best specimens of the early Brescia press. Neither Quirini nor Boni have noticed the existence of this book: see the *Libri Stamp.* &c. *in Ital. Superior.* of the latter; and the *Specimen Variæ Literaturæ Brixianæ* of the former. Morelli has a

mere entry of the title, in the *Bibl. Pinell.* vol. iii. p. 333. Maittaire is more full and explicit; justly noticing that the impression contains also treatises of St. Basil, the Plutarch, and St. Jerom upon a similar subject. That of Vergerius begins on the recto of a ii, and ends on the recto of e iiii: a and b in fours, the rest in eights. The treatise of St. Basil, which is translated from the Greek into Latin by Leonard Aretin, begins on e iiii rect. and ends on the reverse of f v: e having eight leaves. The colophon is thus:

Impressum Brixiæ per Iacobum Britannicum
Brixianum die. xxviiii. Nouembris.
M.cccc.lxxxv
FINIS

Then a blank leaf. The preface of Guarinus Veronensis, upon Plutarch's treatise 'De Liberis Educandis,' follows, on sign. a. The treatise itself, translated by Guarino, succeeds on the reverse of the same leaf, and ends on the reverse of b 8: when that of St. Jerom presents us with 'a brief admonition of the duties of Children towards their Parents.' This latter concludes on the reverse of the next leaf but one. Beneath the word 'Finis,' is the colophon:

Impressum Brixiæ per Iacobum Britannicum
Brixianum anno domini. M.cccc.lxxxv.
die septimo Decembris.

The signature a has 8, and b 9, leaves. In russia binding.

796. Voragine (Iacobus de). Historia Lombardica, seu Legenda Aurea. *Printed by Gering, Crantz, and Friburger. Paris.* 1475. Folio.

It is not improbable that the present may be the earliest impression of this once much celebrated and yet amusing production. Denis, p. 42, n°. 266, mentions a previous edition, of the date of 1474, so slightly, (and Panzer on the same authority, exclusively,) that, till we are favoured with a more satisfactory description of it, we may give precedence to the volume before us. The *Cat. de la Valliere*, vol. iii.

p. 84, n°. 4698, is the only authority quoted by Panzer for the existence of the present impression; and La Caille and Marchand have alike omitted to notice it: although Chevillier, in his second list of the publications of the above printers, at page 69, mentions the present work and the *Durandus*, of the same date, both of which are printed in the gothic character.* We proceed to a brief, but sufficiently particular, account of this rare and interesting edition.

A prologue, succeeded by a table, occupies the first 3 pages, and a portion of the first column of the 4th page. The Valliere copy wanted the first leaf of this table. The second column of the 4th page, on the reverse of the 2nd leaf, has this prefix to the work:

Incipiunt legende sanctorū . Et primo de tempore renouationis agitur, quod est aduentus domini .

There are neither numerals, signatures, nor catchwords; and a full page comprehends 45 lines. The legend of St. Thomas à Becket, on the 22d leaf, is, in this copy, most dreadfully mangled and defaced. A few other blemishes also mark the present copy. On the recto of the 281st leaf, beneath 5 lines of the text, on the first column, we read the ensuing colophon:

Finit aurea Legenda alias historia longobardica vocitata/ feliciter. Impressa Parisius per Udalricū gering . Martinū crancz . et Michaelem friburger . Anno domini M.cccc.lxxv. prima septēbris.

The reverse is blank. Next follows an alphabetical table, preceded by a prologue; in which the instructions for finding out the name or passage, referred to, shew the difficulties which are attached to old volumes, printed without numerals or signatures. This table, like the entire work, is executed in double columns, and terminates the volume at its 10th leaf. An indifferent copy; in old red morocco binding. Formerly in the Alchorne Collection.

* A fac-simile of this type may be seen in the account of the Bible, by the above printers at vol. i. p. 29. A beautiful copy of the Durandus, in the same type, was purchased by Messrs. J. and A. Arch, at the sale of the Merly Library, for 11*l.* 11*s.* *Bibl. Merl.* no. 894.

797. Zenobius. Epitome Proverbiorum Tarrhaei, &c. Gr. *Printed by Philip Junta. Florence.* 1497. Quarto.

Editio Princeps. We at length reach the *last article* in the copious and perplexing department of Miscellaneous Authors. This first specimen of the Junta press enables us to make rather an interesting conclusion; since it was unknown to Fabricius, and has been so briefly described by Maittaire, that we may doubt whether he ever saw it. *Annal. Typog.* vol. i. p. 637. Panzer, in his 4th vol. p. 313, has, by the aid of Fossi, (*Bibl. Magliabech.* vol. ii. col. 841) given a much better description of it than in his first vol. p. 427. Bandini designates the edition as 'very rare;' and observes that, as well as the copy in his own library, there are copies in the Magliabecchi, Bodleian, and Royal Society, Collections. *Annal. Juntar.* pt. ii. p. 1. He is tolerably particular in his description. Mr. Beloe, in his *Anecdotes of Literature*, &c. vol. iv. p. 351, has given some account of it; justly observing, that the prefatory epistle of Ricardinus, leads us to expect that the same editor contemplated an edition of Aristophanes (which he never published) and that the types of this impression 'entirely resemble' those of the Orpheus of 1500, noticed at vol. ii. p. 189 ante. They are, in fact, the same Greek characters with which the first Æsop, and the first Homer are printed; and it is extraordinary that the Juntæ should have made no other use of them before the year 1500. At least we have, at present, no testimony of such intermediate use of them.

Bandini tells us that this volume contains 65 leaves; but there are 66 leaves in the copy under description—as each of them is marked with a pen on the recto. It is evident that the prefatory epistle was printed subsequently to the body of the work—both because it has no signature, and because it contains a notice of errata. It is printed in a rude, and rather large Gothic character, having this prefix:

¶ Ad Reuerēdū ī christo dominū Georgiū Da thū canonicū florentinū: ac Vicariū epi arretini dignissimū: Benedicti ricardini florentini epistola.

Bandini has reprinted all that is interesting in this preface, which bears date the 9th of October, 1497, and ends on the recto of the second leaf. Beneath, we read a notice of errata, beginning thus:

Ἐπανορθώσεις τοῦ παρόντος βιβλίου.
ἐν τῷ πρώτῳ τετραδίῳ

I shall give a short specimen of these *Corrigenda*—relating chiefly to an omission in the 5th leaf:

ἐν τῷ πέμπτῳ* φύλλῳ ἐπιχρύπτονίας ἐπιχρύπτοντας
ἐν τῷ ἀυλῷ ī fine primae paginae desunt haec uerba.
παρὰ δὲ τὸν τοῦ περσέως ὀυ λαβὼνλοὺς ἵππους
ἐπέταξε ἧς γοργόνος ἣν κεφαλὴν κομίζειν.

The errata may be said to contain two full pages: ending on the recto of the 3rd leaf. The general title to the work is on the recto of the ensuing leaf, sign. α ï:

† ΖΗΝΟΒΙΌΥ ΈΠΙΤΟΜΗ ΤΩΝ
ΤΑΡΡΑΙΟΥ ΚΑΙ ΔΙΔΥΜΟΥ
ΠΑΡΟΙΜΙΩΝ ϹΥΝΤΕ
ΘΕΙϹΩΝ ΚΑΤΑ
ϹΤΟΙΧΕΙΟΝ.

The signatures, to θ inclusively, run in eights. The proverbs are arranged in alphabetical order—as the prefixes of the respective capital letters evince. On the recto of θ vij, the work concludes thus:

Ὡς ἣν ἐν ἄργει ἀσπίδα καθελὼν σεμνύνεῖαι. ὁι μὲν
ἱερὰν φασὶν εἶναι ἐν ἄργει ἀσπίδα καθελουμένην ὀ-
χυρὰν καὶ δυσκαθαίρετον.
ὁι δὲ λόγον φασὶν εἶναι
ἐν ἄργει τῶν πάνυ
ἀχμαζόνλων νε
ανίσκων ὅν
ἀσπίδα
καλει
σθαι

Τέλος. ἐν τῇ φλωρεντία.

* Sic. † Sic.

The reverse is blank; and a following leaf should seem to form the 8th leaf of signature θ. The margins of the present copy of this exceedingly rare and estimable impression are much (but neatly) written upon. It is, however, perfectly clean and sound, and in most desirable condition. In russia binding.

ITALIAN BOOKS.

Italian Books.

798. Aretino. (Leonardo Bruno) Historia Fiorentina. *Printed by Iacomo de Rossi. (or Iacobus Rubeus). Venice.* 1476. Folio.

First Edition of the *Italian Version* of Aretino's History of Florence; written originally in the Latin tongue. This elegantly executed volume was published very little more than three weeks before the printer of it put forth an Italian version of Poggio's Florentine History;* and the copy under description is bound in the same volume with a copy of the latter work. Panzer is perhaps unnecessarily copious in his references, as this impression is by no means of rare occurrence. He properly corrects, however, the date of 1473—assigned to the edition in the Pinelli Catalogue.† See the *Annal. Typog.* vol. iii. p. 117, n°. 241. The author of this version was Donato Acciaioli; as we learn from the following prefix on sign. a [ii].

PROHEMIO DI DONATO ACCIAIOLI NELLA HISTORIA FIORENTINA TRADOCTA PER Lui In Vulgare Alliexcellentissimi Signori Priori Di Liberta Et Gonfaloniere Di Giustitia Del Popolo Fioren tino

* See article Poggio, post.

† The date of the completion of the *version* is mistaken for that of the *printing*.

On the reverse begins the proheme of Aretin; and on the recto of the following leaf, a. ʒ., at bottom, we read the title to the first book, thus:

COMINCIA ILPRIMO LIBRO DELLA HISTORIA FIOrentina.

The signatures, from a to x, run in tens; except kk, (coming strangely after k, and the only double signature in the volume) which has only 6, and q with 12, leaves. On the recto of x 10, the colophon is thus:

FINE Delduodecimo & ultimo libro della historia del Popolo Fiorentino composta da Messer Leonardo aretino in latino: Et tradocta ī lingua tosca da Donato Acciaioli a di. xxvii. dagosto. Mcccclxxiii. Impresso a Vinegia perlo diligente huomo Maestro Iacomo de Rossi di natione Gallo: Nellanno del Mcccclxxvi. a di xii. di Febraio: Regnante lo inclyto Principe Messer Piero Mozenico.*

LAVS IMMORTALI DEO.

This is a sound and desirable copy, in old (foreign) red-morocco binding.

799. Berlinghieri (Francesco). Geografia. *Printed by Nicolo Todescho. Florence. Without Date.* Folio.

Prima Edizione. We are about to describe a volume of equal interest and rarity; and such a magnificent copy of it as is the one under description is seldom seen in the most choice collections. Clement may take the lead in our authorities. This bibliographer tells us that Raidelius, (who wrote an express commentary upon the edition of Ptolemy's Geography—noticed in vol. ii. pp. 293-300)—knew nothing

* It is curious to observe how differently some of the above words are spelt in the colophon to Poggio's version, published within so short a period afterwards.

of the present work but from the brief mention of it by Maittaire in his *Annal. Typog.* vol. i. p. 757 : that he found it in no catalogue, and that he never could procure any printed copy of it : he was therefore obliged to content himself with a ms. copy in the library of Count Pertusati. A copy of it, however, is found in the *Bibl. Barberin.* vol. i. p. 138. Alphonsus Lazor a Varea (continues Clement) in his *Univ. Terrar. Orb. Scriptor. calamo delineatus*, vol. ii. p. 566, col. 3, cites a Florentine edition of the date of 1470 ; but most probably upon mere conjecture. Crescimbeni mentions the author of this work, in his *Comment. &c. dell. volgar. Poes.* 1730, 4to. vol. iv. p. 46 ; and observes that the present impression of it was probably executed before the year 1482, since the Duke d'Urbino, to whom it is dedicated, died in the course of that year.* Giulio Negri has noticed the author in his *Scrittori Fiorentini*, Ferrar. 1722, fol. p. 185—observing that ' he vigorously applied himself to the study of poetry and geography, and rejoiced only in transmitting to posterity the abundant and pleasant fruits of his labour—by translating the geography of Ptolemy, into elegant Italian verse ; in a measure, at once natural, easy, soft, and agreeable.' Father Coronelli speaks with commendation of the family of Berlinghieri, in his *Bibl. Univ.* vol. v. col. 1177, &c. Such is the interesting notice of Clement : *Bibl. Curieuse*, &c. vol. iii. p. 189.

Fontanini, and his annotator, Apostolo Zeno, have each mentioned this uncommon book ; the former observing that it is executed ' con gran barbarie d'ortografia, e d'interpunzione :' but, adds the latter, ' dicaci egli per grazia, qual libro in lingua Toscana fosse stampato in quel torno, che fu tra 'l 1490 . e l' 1500 . senza tali difetti e imperfezioni.' Zeno informs us that Berlinghieri was both the disciple and friend of Marsilius Ficinus. *Bibl. dell' Eloquenz. Ital.* vol. ii. p. 276, edit. 1753.

Notwithstanding these particular notices, and that there was a copy of the present edition in the Mazarine Library (according to Heineken), De Bure has omitted to introduce so curious and rare a volume into his *Bibliogr. Instruct.* What is more extraordinary, it is omitted by La Serna Santander. Brunet, however, is concise and correct : *Manuel du Libraire*, vol. i. p. 111. Heineken has paid particular attention to

* Heineken properly remarks that the *Dedication* is no proof of the year of *printing* any work, but is applicable only to that of its *composition*. The Bologua Ptolemy is dedicated to Pope Alexander V. who died in 1410. *Idée, &c.* p. 147. Heineken does not however *oppose* the above date of the printing.

this volume; which he pronounces to be printed in a manner 'sale et irrégulière:' he thinks also that the plates are much inferior to those in the impression of Bucinck (vide SUPPLEMENT),* and that the artist, who was a goldsmith, having little or no practice with the *burin*, has executed his work in a sufficiently careless manner. *Idée Générale*, &c. p. 146-8.

This impression has also been frequently noticed in Catalogues; and if we begin with that of *Capponi*, p. 58, we shall see a particular account of it—in which the authorities of Negri and Crescimbeni are likewise referred to. *Catal. della Librer. Capponi*, p. 58. In the *Floncel Catalogue* there is a judicious and instructive note upon this edition: the work is there called 'exceedingly rare and little known;' and it is supposed that there is not another copy of it in such fine preservation as the one there described. 'Many bibliographers (it observes) have been ignorant of the place where this book was printed, and of the name of the printer; and especially the author of the description of it in the Capponi Catalogue.' It proceeds to notice the value of the maps, gives a brief account of Berlinghieri, and quotes, in addition to the foregoing authorities, Quadrio and Mazzuchelli. *Librer. Floncel.* p. 223-9; n°. 3089. De Murr published an express treatise upon this impression, at Nuremberg, 1790, 8vo. In the Crevenna, Pinelli, and La Valliere Catalogues (especially in the latter) it is faithfully described; but the supposed date of 1478, attributed to it in the Crevenna and La Valliere Catalogues, seems to be incorrect; as the greater weight of authorities induces us to affix to it the year 1480, or 1481, or 1482. See *Bibl. Crevenn.* vol. iii. pt. ii. p. 10; *Bibl. Pinell.* vol. iv. p. 272, n°. 1863; and *Cat. de la Valliere*, vol. ii. p. 514. Each of these copies was fine and perfect; but was sold at a very moderate price. The taste and better judgment of modern collectors would not suffer a copy of so rare and interesting a volume to part from them under a very considerable sum.

Laire has been less copious, but equally faithful with the author of the description in the La Valliere Catalogue; observing, very correctly, that the volume, to be perfect, should contain 123 leaves (including the last leaf of the register, which is sometimes wanting), and 31 copper-plates; namely, 1 plate of the World: 10 of Europe: 4 of Libya: 4 of Africa: and 12 of Asia. The order of the signatures is so confused, that it is better to designate the copy, as perfect, by the

* The fac-similes in the present article, and those in the one above referred to, will best enable the reader to decide upon the comparative merits of the originals.

number of the leaves. *Index Libror.* vol. i. p. 95-6. Laire adds: 'De hoc rarissimo libro multa disseruit Abbas Saint Leger, *Lettres au Baron de Hesse*, p. 13; sed non omnia conveniunt cum hac nostrâ descriptione.' *Ibid.*

It now remains to be as full and particular as our predecessors in the account of so valuable an impression. The title, printed in red, is on the recto of the first leaf, thus:

GEOGRAPHIA DI
FRANCESCO BERLINGHIERI
FIORENTINO IN TERZA
RIMA ET LINGVA TOSCANA DI
STINCTA CON LE SVE TAVO
LE IN VARII SITI ET PRO
VINCIE SECONDO LA
GEOGRAPHIA
ET DISTIN
ctione dele
tauole di Ptolomeo.

Cum gratia et Priuilegio.

On the reverse we read as follows, in black:

IN QVE
STO VOLVME
SI CONTENGONO SEP
TE GIORNATE DELLA GEOG
RAPHIA DI FRANCESCO BERLIN
GERI* FIORENTINO ALLO IL
LVSTRISSIMO FEDERI
GO DVCA DVR
BINO

* Sic.

A table occupies the recto of the following leaf; on the reverse is a poetical address to the Duke D'Urbino. On the recto of the ensuing leaf the version of Ptolemy * begins thus:

GEOGRAPHIA DI FRANCESCO BERLINGHIERI FIORENTINO ALLO ILLVSTRISSIMO FEDE RIGO DVCA DVRBINO LIBER PRIMVS FELICITER INCIPIT.

Ia lauriga di Titano
adorno El sagiptario
g . . . . urtaua orientale
Difiame acceso
correggiando il giorno
Candida quasi tutta
ogni mortale
la casta amica
anchor dendimione
percoteua
co raggi et collo strale:
Quando nella diuina uisione
mosse dum verde lauro el graue canto
dogni terrestre et nota regione.
Segui dipoi o muse o sacrosancto
diuino appollo nella cui balia
e posto luniuerso immenso tanto:
&c. &c. &c.

On the conclusion of the *Second Book* there is a table of 4 leavēs. A map of the world follows. As I have given specimens of two of the *Winds* from Leonard Hol's edition of Ptolemy, of the date of 1482, (see vol. ii. p. 301-4,) I shall, in the ANNEXED PLATE, present the reader with two of the *Winds* in the upper part of this large copper-plate; premising that they are evidently from the design of no rude

* The IId chap. of Berlinghieri corresponds with the Ist of Ptolemy; and so on, to the end.

Fac-similes of the Winds in the first Map of the World: & of a portion of the VI^th^ map, of Europe; in the Geografia of Berlinghieri: to face p. 68.

artist. The fac-simile, beneath the winds, is a representation of *Corsica*, taken from the VIth map of Europe; as it is the best specimen (which I could discover) that exhibits the peculiar manner in which the engraver executes both *sea* and *land*. I might have selected several other very singular specimens, but such copious illustration belongs rather to the history of *Engraving;* and even in submitting the accompanying plate (as in the account of the edition of Ptolemy, of the supposed date of 1462) I have done more than what will be found in the labours of preceding bibliographers.

The remaining features of description need not be numerous. Each of the VII Books is accompanied by a table. The plates, in this copy, do not run consecutively, from beginning to end—but are disposed, in numerical order, in their appropriate places, with intervening pages of text. The conclusion of the VIIth Book—at the top of the second column, just before the table to the same book, is as follows:

Ne fini scripti in rapto alto & sourano
dellato deuropa & libya aprica
& secondo etractati equali habbiano
De piu uetusti della etate antica.

Then follow the table of 2 leaves, and the 3 last maps of Asia. The register occupies the recto of the last leaf, and shews the extreme irregularity of the order of the signatures.

At the bottom of the register we read the colophon, thus:

Impresso infirenze per Nicolo Todescho
& emendato con somma dili
gentia dallo auctore.

The reverse is blank. I should observe (in case of fragments of this impression coming into the hands of the curious) that a full page contains 51 lines. It is agreed among bibliographers that, as the type of this impression exactly corresponds with the larger type of the Dante of 1481, and as the different modes of describing each printer (see post.) do not militate against their being the *same person*, each of these splendid volumes is considered to have been executed by the same individual, at the same press. The fine condition of this magnificent copy has been before mentioned. It is superbly bound by Mackinlay in russia leather.

800. Brunetto Latino. Il Tesoro. *Printed by Gerard de Flandria. Treviso.* 1474. Folio.

Prima Edizione. This is not only a very rare, but an exceedingly curious and desirable volume. The note below* may satisfy the reader of the justice of this remark. This impression has been described by De Bure and Crevenna with brevity and accuracy; but no copy of it

* Maittaire (as Panzer justly remarks) has erroneously described the work as if it were written in the Latin language; but Crevenna, and more particularly Mr. Van Praet, have satisfactorily proved the contrary; and that its original tongue was 'Romāis selonc le pattois de france.' The author was a Florentine, living in the xiiith century; and he happened to be in France during the time of its composition. Bono Giamboni (as Crevenna and Tiraboschi remark) made the above Italian translation; 'which is much esteemed and sought after in Italy, on account of the purity of its style.' In the *Cat. de la Valliere*, vol. i. p. 435-7, there is a long and interesting article upon a MS. of this work, of the xivth century. This article, which was written by Mons. Van Praet (the present very respectable and distinguished librarian of the Royal Collection at Paris) informs us that, at the end of the prologue, the scribe has copied the author's own words, thus:

> *Et si aucūs demandoit porcoi cest liures est escript p̄tes En Romāis selonc le pattois de france. puisque nos sommes ytaliens. je diroi que nos somes en franc lautre porceque la parleure est plus delitable et plus comune a tos langages.*

'The work itself (says Mons. Van Praet) may be considered as the Encyclopædia of the xiiith century, since it treats of every thing.' It is pretended that Brunetto Latino took the idea of it from the 'Thesaurus' of a Troubadour of the name of Pierre Corbian; but proofs are wanting to establish this opinion. This fine MS., which did not produce 60 livres at the sale of the Duke's library, came from the collection of the celebrated Claude d'Urfé.

The elegant and instructive Ginguené has not only noticed the preceding particulars, but has given a brief account of the work itself; which, he seems disposed to admit, might have furnished Dante with a few ideas for his *Divina Commedia*. Ginguené tells us, also, (on the authority of Tiraboschi) that on his return to Florence, Brunetto composed his *Tesoretto* (or Small Treasury) in the Italian tongue; which is not, as many have imagined, an abridgment of his *Tesoro*, (or larger work,) but only a collection of moral precepts, in rhyming couplets of seven feet. The *Tesoro*, on the other hand, is a sort of abridgment of a part of the Bible, of Pliny the Elder, of Solinus, and of other authors who have treated of various sciences. Ginguené further remarks that the Royal Library at Paris contains 12 copies of the original French MS. of this latter work; and that a singularly beautiful one is in the Vatican library, with some ms. notes of Petrarch. This latter copy belonged in the xvth century, to Bernardo Bembo, who bought it in Gascony:—according to a memorandum, in the hand-writing of Bembo, upon the first leaf of it. Consult the *Histoire Littéraire d'Italie*, vol. i. pp. 384-386; 490-491: vol. ii. p. 27. A copy is also in the British Museum.

will be found in the Capponi, Floncel, Crofts, or La Valliere Collections. The copy of it in the Gaignat Catalogue, vol. i. p. 604, n°. 2515, is described as ' petit in fol.;' but the Crevenna copy is noticed to be ' as perfect and fine as can be wished.' *Bibl. Crevenn.* vol. iv. p. 249-250: edit. 1775. Panzer, probably relying upon the faith of Crevenna, informs us that, to be complete, the volume should contain 125 leaves. *Annal. Typog.* vol. i. p. 32. See also the *Bibliogr. Instruct.* vol. iv. p. 291. We now proceed to a description of so scarce and desirable an impression.

The prefix or title to the table is as follows:

Qui comincia la tauola . nel tesoro de ſ. Brunetto latino di fiorenzza: el qal a cō partito el suo volume in tre libri.

This table occupies the first 5 leaves; but, in the Crevenna copy, these leaves were transposed to the end of the impression.

On the recto of the 6th leaf, we read the first prefix to the first book, thus:

Qui inchomincia el tesoro di ſ. Brunetto latino di firenze. E parla del nasciměto e della natura di tute le cose . capl̄o primo

The work is uniformly printed in 2 columns, having 44 lines in a full page. The letter is rather elegant, and perfectly clear and legible: it is also a very early specimen of the Gothic type of Gerard de Lisa. Towards the bottom of the first column, and just before the prefix to the last table—on the reverse of the last leaf but one—we read

Qui finisce el tesoro di Ser Brunetto.

The last line, on the recto of the last leaf, furnishes us with the date of the impression:

A Triuiso adi. xvi. decēbrio. M. cccc. lxxiiii

The name of the printer (as Panzer justly observes) is obtained from

the following verses subjoined to those given in the note below,* which, it is hardly necessary to say, could not possibly be written by Dante.

. . . . . .

Quiui mi occorse Girardo Flandrino
Dinzegno et arte zeusi non vo dire
Ma piu chel gran Thooth p dio . Latino
Tua voglia con sua arte vol finire

* Risposta di Dāte a Ser Brunetto latino
ritrouado da lui nel quintodecimo canto
del suo inferno.

Di leticia e dolor tutto comosso
partiami rimēbrando o Ser Brunetto
Lo antiquo inzegno a tal scolgio percosso
Andando oltra dicea tra me soletto
Quāto laspro voltar de duri cielli
Puo far dolente lhuomo e puol far lieto
O dio che ci formasti puri e belli
Come e cōcesso al alma santa e pura
E piu: dotata de costumi snelli
Contaminar tal vesta. e farsi obscura?
Che se colpa condāna tanto errore
Biasman tropo asuo ciel prona natura.
Che quanto lhuom e con magior feruore
Espinto da ragion seguir lo drito:
Tanto natura gliofusca el valore.
Cussi lassauo Rubel maledito
Pēsando ognor pur quel dolente choro
Che ancor vezo cō gliochi: e toco adito.
E vezo et odo anchor dir tra coloro
Che āno sugieto ragion a sua voglia
:: Siati ricomādato el mio Thesoro.
Prōpta dunqꝫ al seguir: che nō mi nolgia
Poscia chio ritornai doue Minerua
Phiesole adorna di Athene le spolgia:
La qual tristo lassiai perche proterua
Mi parue aliquato: che tardo imparai
Felice in dir chi molto in se riserua ::
Doue partito. e pianzendo ne andai
La doue Sile el bel paese acolta
Empie Tauriso di olgio e grano assai
Amadona del mar correndo inuolta
Come suo fundo da farina e vino
Legname fruti et altra farra molta.

(*Then the verses as above.*)

Siche mille per vn Thesor si troui
Eccoli fatti aquieta el gran desire
Talche come fenice ti rinoui
.. .. . Finis . .. ..

There are neither signatures, numerals, nor catchwords. In the whole, 125 leaves. It is well known to bibliographers that *Girardo Flandrino, Gerardus de Flandria,* and *Gerardus de Lisa,* are one and the same person. The copy under description is perfect, large, and bound in green morocco.

801. Boccaccio.* Il Decamerone. *Without Name of Printer, Place, or Date.* Folio.

This is probably the THIRD EDITION of the DECAMERON of BOCCACCIO; and is known by the designation of the *Deo Gratias* impression —these words being printed on the recto of the last leaf, beneath the 4th concluding line of the text. In the present copy such termination is wanting; but it is supplied by MS.: beneath which we read the printed words — IL FINE — evidently of modern date, and dissimilar to the capital letters in the body of the work. In calling this edition the *third,* I would be understood to consider the impression of VALDARFER, of 1471, as the *first;* and that by Peter Adam de Michaelibus, of 1472, as the *second;* while the supposed Venice and Florence editions, of 1470, must be treated as non-entities. The note below † will shew

* The article 'Boccaccio' should have preceded 'Brunetto Latino.'

† It may, in the first place, not be immaterial to observe, that the above edition under description is the very one placed by bibliographers as anterior even to the supposed impressions of 1470. What Haym and Mazzuchelli, and others have inserted, seems to have been copied from Buonamici. The following is the substance of Haym and Mazzuchelli: 'this edition is the first, or one of the first—in small folio, without notification of place, year, or printer—without title to the beginning, or to any of the novels—without numerals or registers—and the verses which are at the end of each Day, are extended like prose. At the end of the volume there appears only 'Deo Gracias.' This edition (continues Haym) is much esteemed, and very rare; being printed according to the MS. of Francesco Manelli, which is the best and most ancient extant. *Bibl. Ital.* vol. iii. p. 5, no. 1. *Scrittori d'Italia.* vol. ii. pt. iii. p. 1341. In the *Journal des Savans,* vol. lxxxii, p. 200, (Amst. 1727) it is thus observed: 'it was towards the year 1470, that the first edition of the Decameron appeared. It is in folio, without name of printer, place, or date. It differs a little from the text of Manelli; and if the printer had been less careless and negligent, it might have been considered as one of the best, and inferior only to the impressions of 1573 and 1582. The

upon what data this conclusion is drawn. As to the *exact* period of the present impression, it will be difficult to speak with decision: but we may confidently affirm that there is evidence of the existence of the

latter, being a very close copy of the text of Manelli, is considered by Buonamici as the best yet published. Buonamici in his *Raccolto d'Opuscoli scientifici*, tom. i. p. 379, says, 'about the year 1470, the Decameron was first printed in folio. It neither specifies the place, nor the printer's name: no copy of such first edition is found in which the time, place, or printer's, name can be discovered.' Fabricius, in his *Bibl. Med. et Inf. Ætat.* vol. i. p. 684, edit. 1734, quotes Buonamici, and the *Journal des Savans*, A. 1727. Juin. p. 198. *Rolli*, An. 1730, Septemb. p. 49—and *Mém. de Trevoux*, A. 1727, p. 1611. Upon the whole, this FIRST (DATELESS) edition seems of most doubtful existence.

In the second place, the supposed editions of 1470—one at Venice, and the other at Florence—have no stronger claims to our belief. They are inserted by Mazzuchelli and Haym in a very brief and superficial manner, apparently upon the authority of the Catalogue of the MSS. and Printed Books of Bishop More — attached to the *Catalog. Libror. Mss. Angliæ et Hiberniæ*, 1697, fol. pt. ii. p. 381, no. 82; where it is thus briefly described: 'Il Decamerone di M. Boccaccio. Venetia. 1470, fol.' but Marchand, Clement, and Panzer, disbelieve the existence of such an edition. The present one is supposed to be anterior to Valdarfer's, and to have been executed at Florence, in the year 1470;—with what justice, will be presently shewn.

By the kindness of my friend, Mr. Roger Wilbraham, (whose knowledge as well as love of every thing rare and curious connected with Italian literature, will be readily admitted by those who know him,) I have been favoured with a particular account of this copy in the collection of Bishop More—now in the Public Library at Cambridge: which account I give in the words of Mr. Wilbraham. 'In the public Library at Cambridge, is that copy of the edition of the Decamerone of Boccaccio, mentioned by Manni in his *Titoria del Decamerone*. It is certain that Manni never saw it; but that he takes his account of it from the Catalogue of the MSS. of England and Ireland, par. i. tom. 2. p. 381, No. 82. It is there noted as one of Bp. Moore's books, and said to be printed at Venice in 1470. From what authority it is put down with that notice of place and year, I am wholly ignorant; for it has no mention of either the one or the other. It is deficient in one leaf at the beginning; containing what may be supposed the title on one side of the leaf, and a few lines of the proemio on the other side, and in three pages at the end: these are supplied by MS.; one leaf is wanting also near the end. It is printed in a round character, very old, in two columns, no catchwords or numbers to the pages, no number to each novel or each *giornata*, but simply the title of it.'

Mr. Wilbraham further remarks, that it seems to be the same as the dateless edition described by Mazzuchelli, as 'the first, or one of the first.' But from his own further account, I differ from such conclusion: first, it is printed in double columns—and no notice of this is taken by bibliographers: secondly, it has the title before every novel, contrary to his description: thirdly, there are initial letters at the beginning of each novel, but they are small ones, to be enlarged by the illuminator; and fourthly, although the verses at the end of each novel are written in the form of prose, as Mazzuchelli and Haym denote, yet the 'Deo Gratias' is not only not added in print, but is defective in ms. also. The three last pages in ms., seem to have been supplied (as Mr. Wilbraham observes) from some other edition.

fount of letter, with which it is executed, in the *Hippolitus and Leonora*, printed by Gerard de Lisa, in 1471, at Treviso— in the *Dante*, printed at Mantua in 1472—and in the *Virgil*, printed at Brescia in 1473: see

Clement, *Bibl. Curieuse*, tom. iv. 348, note 92, quotes Bibl. des Romans du C. Gordon de Percel, t. ii. p. 286-7, and Marchand, *Hist. de l'Imp* p. 101, note viii; but this latter, inaccurately; as Marchand speaks only of the supposed *Venice* edition of 1470. Maittaire knew nothing of this Florence edition. Audiffredi, *Edit. Ital.* p. 257, gives us a curious piece of information. He says, that Manni, who edited an edition of the Decameron in 1742, thus observes upon a supposed edition of 1470, mentioned by Fabricius (p. 623): 'in like manner, in the year 1470, an edition is supposed, by Fabricius, to have been executed at Florence in 1470: it seems certain that an edition of *that year* is found in several libraries *without year* and place; which is thought to be the first.' This, it must be confessed, is rather a strange mode of elucidation! Panzer, *Annal. Typog.* vol. iv. p. 4, quotes *Fossi*, l. c. t. 1. p. 375 (see above); in addition to Denis, Clement, and Audiffredi.

We may again conclude, that the copy in the collection of Bishop More was not only *not printed at Florence* in 1470, but that, from its being printed in double columns, it is of a date at least two or three years more recent. The tasteful Ginguené has avoided all mention of the knotty subject of the first printed text of the Decameron. So much more inviting is a description of the subject, than of the impressions, of the Cent Nouvelles! *Histoire Littéraire d'Italie*, vol. iii. ch. xvi. To refute the existence of the supposititious Venetian edition of 1470, is wasting the time both of the reader and myself. I proceed therefore to a very particular and faithful description of what I conceive to be the LEGITIMATE FIRST EDITION, printed by Valdarfer in 1471: premising that this description has already appeared among my friends, in a small tract, privately printed, to the number of 36 copies only, and entitled 'BOOK RARITIES.' It was taken from an examination of the copy in the library of the late Duke of Roxburghe, and now in that of the Marquis of Blandford—and it has recently appeared in the privately printed Catalogue of the Marquis's own Books:—but I shall be justified in claiming my own property, or availing myself of my former labours. The description stands thus, in the authorities just mentioned:

BOCCACCIO. Il Decamerone. *Printed by Christopher Valdarfer.* (*Venetiis.*) 1471. Folio.

FIRST EDITION. The reader will be pleased to examine what is said of the subsequent impression, before he questions the propriety of placing this edition in its present order:—he will observe from thence, that De Bure, although he had never seen a copy of it, was justified in giving precedence to the typographical labours of Valdarfer: *Bibl. Instruct.* vol. iv. no. 3654. Maittaire, *Annal. Typog.* vol. i. p. 308, was the first who gave the colophon, or subscription, of the present edition; which, it is probable, he took from this very copy: as may be gathered from the note below. This subscription is not literally correct: nor are those of Clement, De Bure, Panzer, and La Serna Santander; who probably all copied Maittaire. It is supposed that Marchand alludes to the present impression, when he speaks of some one having given 'a hundred guineas* for the Boccaccio of 1471;'

* Mr. Beloe has told the following anecdote, on the authority of Mr. G. Nicol: 'The

a fac-simile of the latter in vol. ii. p. 473 of this work. It follows, therefore, that the impression before us *might* have been executed in 1471, as well as in 1473; but the safer conclusion will be in favour of the latter year.

Hist. de l'Imprim. p. 102-3. Haym absurdly notices it as the fourth in his list, and as containing corrections and enlargements which have been afterwards altered and omitted: he tells us too, that 'the tale of Masetto da Lamporecchio is in particular corrected;' *Bibl. Ital.* vol. iii. p. 5-6, edit. 1803.

The public are now presented, for the first time, with a correct and minute account of this edition; not less distinguished for its almost unparalleled rarity, than for its intrinsic worth and curiosity.

There is no title prefixed: but the work begins on the recto of the first leaf, thus:—premising that every book in the list of chapters, has a head-title printed in a similar manner, in capital letters:

PRIMA.

Viui incomicia la prima giornata del dicamerone nel quale doppo la demonstratione facta del auctore perche cagione aduenisse didouersi quelle persone che appresso si dimostrano ragunate ad ragionare insieme: Sotto il regimento di Pampinea si ragiona di quella materia che piu agradiscie ad ciascuno

C ome Pampinea conforta le compagnie ad uscire dela terra
C ome le donne udita pampinea alchuna diloro respuose & ultimamente si accordarono al dicto suo
C ome le donne stando nella chiesa di tal ragionare uideno uenire linfrascripti tre giouani
C ome udito il parlare di pampinea di concordia elessono lei loro regina per la prima giornata
C ome pampinea facta regina ordino li officii & inche modo douessino uiuere
C ome per comandamento della regina la brigata si sollaza et puoi uanno ad magnare & doppo ad dormire
C ome laregina fece leuar tutta la brigata
C ome laregina comanda che ciaschuna dica una nouella

above copy of the Decameron came into the hands of a London bookseller, who shewed it to Lord Oxford and Lord Sunderland, (the great collectors of books and competitors for rare publications in their time—) and demanded a *hundred guineas* as the price of it. Whilst they were deliberating, an ancestor of the Duke of Roxburghe saw and purchased the volume,' &c. *Anecdotes of Literature and Scarce Books;* vol. ii. p. 234.

The recto of the first leaf of the present copy begins thus, at top:

. PRIMA .

Viui īcomīcia la prīa giornata del decamerone nela q̄le doppo la demōstratione facta del auctore pche cagione adueīsse didouersi quelle psone che appresso si dimostrano raguanre* ad ragionare insieme: Sotto il regimēto di Pāpinea si ragiona di quella materia che piu agradiscie ad ciascuno .

These are the first nine heads of chapters, without any Roman numerals at the end of each: the tenth and every remaining chapter having them. The *first book* has xxii marked chapters; the *second book* has chapter lx at the termination; but the numerals run thus—xxiiii, xxvi, xxviii, xxxii, xxxiii, xxxviii, xliii, L, lvi, lx: there are, however, only eleven distinct sections, or heads of chapters: the *third book* has lxxxxii attached to the last head or section, the preceding being numbered in a like irregular manner: the *fourth book* has .c.xvii: the *fifth* .c.xliiii: the *sixth* .c.lv: the *seventh* .c.lxxviii: the *eighth* .cc.vi: the *ninth* .cc.xxvi: the *tenth* .cc.liiii. These heads of chapters occupy the first seven leaves.† On the recto of the ensuing leaf, it begins thus:

VMANA. COSA. E. LHAVER. COMPASSIONE. AGLAFFLICTI. ecome che ad ciascuna persōa stia bene: ad coloro massiamente e richesto: liquali gia hanno diconforto hauuto mistieri. & hānolo trouato inalcuno fra iquali se alcuno mai nhebbe: ogli fu caro o gia nericiuette piaciere: Io sono uno di quelli percio che dala mia prima giouanezza in sino adquesto tempo: oltra modo essendo stato acceso da altissimo & nobile amore furiose piu assai chelamia bassa cōditione nō parebbe narrandolo io sirichiedesse:

ec.

The following is the conclusion of the text, with the colophon:‡

* Sic.

† Brunet says (describing, I presume, the copy in the Royal Collection at Paris) that 'a blank leaf' follows these seven introductory ones; but there is no such leaf in the Roxburghe copy. He also remarks that the work concludes on the reverse of the 257th folio; but it will be seen, from the above account, that in this point too he differs from the above description. Consult his *Manuel du Libraire;* tom. i. p. 141.

‡ A friend has supplied me with a translation of this conclusion. The colophon seems almost to defy intelligible translation.

'And now, leaving every one to speak, believe, and think as he pleases, it is time to put an end to my discourse; humbly thanking him, who after so long a labour, hath by his assistance brought it to the wished for end. And ye, agreeable ladies, with his grace remain in peace; and if perchance any of ye benefit by what ye have read, remember me.'

The heads of the chapters immediately follow: but like the preceding edition, the first eight heads of chapters are without Roman numerals at the end; and the ninth is irregularly numbered viii. Seven leaves are devoted to these heads of chapters: the last chapter having

> Et lasciãdo omai adciascheduna dire & credere & pensare come lipare; tẽpo e dapor fine alle parole: colui humilmẽte rigratiãdo che dopo silũga fatica colsuo aiuto nha aldesiderato fine cõdocto. Et uoi piaceuoli dõne cõ lasua gratia i pace uirimanete: dime ricordãdoui seforse ad alcuna cosa gioua hauerle lecte:
>
> I O son Vn cerchio dor che circonscriue
> Cento giemme ligiadre: inchui sistila
> Le oriental perle; chanoda e perfila
> Le tosche lingue pelegrine & diue.
> P Ero qual cercha lombre disuo Riue.
> Mi cholga Inpresso: che amor mi postila
> Vostre dolceze; epar che anchor sfauila
> Gioco e miserie di qualunche Viue.
> M Eser giouan bochacio el primo Autore
> Fu di mie prose e di quel bel paese
> Che marte uenero per degno honore.
> C Hristofal Valdarfer Indi minprese
> Che naque in ratispona: il chui fulgore
> Dalciel per gratia infra mortal disese
> Se donque di mi arnese
> V estir uoleti isuono ad ogni spirto
> El mio Vulgar che orna diloro e mirto
> .M:CCCC:LXXI:

According to the ancient ink-numbered folios of the Roxburghe copy, this edition contains two hundred and sixty leaves, exclusively of the seven leaves of heads of chapters. It is printed in long lines in the Roman letter, and has neither numerals, signatures, nor catchwords. A full page contains 40 lines, and is a little more than eight inches and a half in length, and five and a quarter in width. The entire length of a leaf, including the top and bottom margin, is nearly eleven inches and a half; in width, nearly eight. The dots of the i's are frequently omitted; and the initial letter of every chapter is supplied by an illuminated one.

As Valdarfer was the printer of this volume, it was probably executed at Venice, among the earliest productions of his press. But considering the great credit of Carbona, who was his chief, if not only, corrector, it is somewhat surprising that the preceding extracts were not more accurately printed. Consult *Dict. Bibl. Choisi;* vol. i. p. 180, 212. See also the Preface to the *Catalogue of the Library of the Late John Duke of Roxburghe,* 1807, 8vo. p. 10.

When the preceding description was written, I little imagined that the book then under my eyes would one day be disposed of at the enormous sum of 2260*l.*! but this, it is well

reference to folio . cc : 1. This copy being imperfect, Lord Spencer has remarked that, after the heads of the chapters, a leaf is wanting: 'the preface in the Aldine edition of 1522—beginning "Humana cosa è," and ending "a lor piaceri"—is here omitted.' The recto of the following leaf commences thus, at top:

> Vantūque uolte gia gratiosissime & nobi/
> lissime donne mecho pensando riguardo
> quanto uoi naturalmēte tutte pietose siate
> tanto cognosco che laꝑsente opra aluostro
> giudicio hara graue & noiosa principio: sicome
> ladolorosa ricordatione dela pestifera mortalita
> trapaſſata uniuersalmēte ad ciaschuō che quella
> uiddeo altrimēte cognobbe dānosa & lagrimeuole
> molto: Laq̄l essa porta nela sua frōte. &c.

Another deficiency of one leaf appears at fol. 31: and the following leaves—folios 171, 189, 198, 239, and 249, are also wanting. 'Also the peroration (says Lord Spencer) contained in the edition by Aldus, of 1522,—beginning "Nobilissime Giovani"—and ending "giova haverle lette"—is here wanting: namely, between the two last leaves.

There are neither numerals, signatures, nor catchwords; and a full

known, was the sum at which its present possessor obtained it, at the sale of the Roxburghe Library. The Marquis was regularly and firmly opposed, in his biddings, by the Noble Owner of the copy above described. The charm, however, of its being *unique* has ceased to operate. Another copy, not perfect, is in the Blenheim Collection; and a third, in fine condition, wanting only one leaf of the table, is in the Royal Library at Paris. It is understood that a fourth copy is in the possession of a well known Collector at Milan.

It remains, in the last place, to notice the second edition, with a date, which was printed by Petrus Adam de Michaelibus, in 1472; and of which the colophon is as follows—according to the *Catalogo della Libreria Capponi*, p. 66: In fine: 'Jo: Boccaccii poetae lepidiss. decameron: opus facetum: Mantuae impressum: cum ejus florentiss. urbis principatum feliciss. ageret diuus Ludouicus gonzaga secundus. Anno ab origine christiana Mccccl.xxii. Petrus adam de Michaelibus eiusdem urbis Civis imprimendi auctor.' A copy of this very uncommon edition is in the Blenheim Library. Both Mazzuchelli and Haym call it 'very rare,' and no other copy of it, I believe, exists in this country. It should seem from Panzer, vol. ii. p. 3, no. 1, that this edition of the Decameron was the first book executed at Mantua.

page contains 41 lines. Supposing the copy to be perfect, there should be 255 leaves, exclusively of those of the introductory chapters; or, 262 in the whole. The recto of the last leaf presents us only with the following:

> guida del discreto re uerso firēze siritornarono Et itre giouani lasciate lesepte donne insanta maria nouella donde cō loro partiti serano da esse acomiatatisi alloro altri piaceri attesero: & esse quādo tēpo lor parue senetornarono alle lor case

A ms. line ensues, thus:

Deo Gratias.

Beneath which, in print, we read

IL FINE.

But, for reasons before given, these cannot be received as genuine accompaniments of the edition; and when Fossi tells us that the first two leaves of the genuine 'Deo Gratias' edition contain the index—that on the 5th page the text begins—that such edition comprehends 253 leaves, and that there are only 40 lines in a page—it is certainly erroneous to designate the *present* as such edition. See the *Bibl. Magliabech.* vol. i. p. 375. Upon the whole, I am compelled to leave the reader to his own unassisted conclusion. This copy is bound in blue morocco; and upon the fly leaf is the following observation written by its Noble Owner: 'This edition of the Decameron is supposed to be printed about the year 1470. It is very rare, and differs materially in the text from that printed in 1522, in the house of Aldus and Asulanus, at Venice.'

802. Boccaccio. La Fiammetta. *Printed by Martinus de Septem Arboribus Prutenius.* (*Padua.*) 1472. Quarto.

Prima Edizione. It is rather surprising that both Laire and Fossi should refer to De Bure (*Bibliogr. Instruct.* vol. iv. p. 110, n°. 3748) for a description of this exceedingly rare and elegant edition, when such description is not only brief and superficial, but it is evident that De Bure had never seen a copy of the impression. See the *Index Libror.* vol. i. p. 265-6. Fossi, however, is copious and particular: *Bibl. Magliabech.* vol. i. col. 380-1. Maittaire depends entirely upon the Catal. Seidel. p. 373, n°. 772. *Annal. Typog.* vol. i. p. 321, note 10. Panzer notices the error in the *Capponi Catalogue*, p. 71, where this edition is designated as of the date of 1473. An ingenious and accurate note in the *Bibl. Crevenn.* vol. iv. p. 190-1, refutes the supposition of De Bure, that a dateless edition (alleged to be of the year 1470) is anterior to the present: 'Qu'il nous soit permis (says Crevenna) de lui dire que nous doutons très fort que telle édition puisse être la première'—'et que celle, que nous annonçons ici, soit véritablement la première de cet ouvrage.' Edit. 1775, 4to. A 'superb copy' of it was in the Pinelli Collection: *Bibl. Pinell.* vol. v. n°. 3251. We now proceed to a particular description of this precious volume.

On the recto of the first leaf we read as follows:

IOHANNIS. BOCHACII. VIRI. EL/*
LOQVENTISSIMI . AD FLAMET/
TAM . PANPHYLI . AMATRICEM
LIBELLVS . MATERNO . SERMO/
NE . AEDITVS : INCIPIT : PROLO/
GVS . ARTIFICIOSVS .

Vole amiseri crescere di dolersi
uageza q̄ndo dise discernano
o sentano conpasion ī alcuna
Adonche . che a cio in me uo/
lūtarosa piu che altra a doler/
mi : dico che per longa usāza
&c. &c. &c.

* Sic.

The first chapter begins on the recto of the following leaf. After a prefix of 8 lines, in capital letters, we read the opening of it thus:

el tempo nel q̄le la reuestita terra piu che
tuto laltro ān̄o si mostra bella da parēti
nobili ꝓcreata uēni io nel mondo da benigna
fortūa habūdeuole riceuuta. O maledeto q̄l
giorno ame piu che niuno altro nel q̄le io naq
&c. &c. &c.

A full page, divested of capitals and spaces, contains 25 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 132nd and last leaf, we read the following text and colophon:

soto quella cerchate . di sotrarce si siamonele
aduersita antiquati che cum quelle spalle cum le
quale le magiore cose habiamo sostenute e so-
steniāo sosteneremo li minori . Et per cio entra
doue la uole . uiue adōq; nullo ti puo di questo
priuare exemplo eterno e ai miseri dimora dele
angoscie dila tua donna .

M . CCCC . LXXII .
DIE . XXI . MAR
CII . FINIS .
FVIT . FI .
AME
TE .

BAR . VAL . Patauus . F . F .
Martinus de septē arboribus Prutenus .

The first two words of the last line but one, are intended for 'BARTHOLOMEO DE VAL DE ZOCHO;' and there can be no doubt, as the Capponi Catalogue intimates, that the impression was executed at *Padua*. It is therefore the FIRST BOOK printed in that city. On the reverse, all that we read is as follows:

CECVS . ET . ALA/
TVS . NVDVS
PVER . ET .
PHARE
TRA
TV
S
ISTIS . QVINQVE .
MODIS . DEPIN/
GITVR
DEVS .
AMO
RI
S

The present may be considered a sound and desirable copy; and is in green morocco binding.

803. Boccaccio. La Fiammetta. *Without Name of Printer, Place, or Date.* Folio.

This is probably the edition for an account of which Panzer refers to Maittaire exclusively. The latter describes it 'cum signaturis tantum;' without any further designation. *Annal. Typog.* vol. i. p. 768. It is of uncommon neatness; the type being rather small, but clear and legible. A full page has 35 lines. The first page, on the recto of a i, commences thus:

Incomincia il libro di madonna Fiammetta da lei alle innamorate mandato.

VOLE Amiseri crescere di dolersi Va/ ghe3a: quando di se discerneno o senteno cōpassione in alcuno. Adunque accio che &c. &c. &c.

There are neither numerals nor catchwords. The signatures, from a to k, are in eights; but a has 9, and k only 6, leaves. On the reverse of the last of which, beneath the 17th line of text, we read the colophon, thus:

Finis Deo gratias: amen.

I should conjecture this impression to be as early as 1474, or 1475. A small letter is printed in the square spaces to be supplied by capital initials. Upon the whole, a sound and desirable copy: in blue morocco.

804. Boccaccio. La Theseide. *Printed by Augustinus (Camerius) Bernardi Filius. Ferrara.* 1475. Folio.

Prima Edizione. This exceedingly scarce impression contains the Commentary of Andreas de Basis, a poet of Ferrara, and author of the work next described under the title of Fatiche di Ercole. The latter work is sometimes bound with this edition of the Theseid of Boccaccio, as it was printed by the same printer, in the same year, and with the same types. Maittaire saw a copy of the present edition without such accompanying work; and while he describes the one under consideration very briefly, he refers to Orlandi for the other. *Annal. Typog.* vol. i. p. 354. Audiffredi notices this account of Maittaire, and refers us to the satisfactory descriptions of both impressions in Baruffaldi. *Edit. Ital.* p. 233-4. Baruffaldi, although copious and interesting, is less particular than the reader will find the ensuing account to be. He properly chastises, however, the inaccuracies of Orlandi; and after making mention of Consul Smith's copy, he confines himself to the one 'preserved in the choice library of Signor Francesco Containi, at Ferrara.' Yet his description, like that of Maittaire, is confined chiefly to the colophon. *Tipograf. Ferrar.* p. 63—69. In the first *Bibl. Crevenn.* (1775, 4to.) vol. iv. p. 188, there is a somewhat particular description; but De Bure, Panzer, La Serna Santander, and Brunet, are comparatively brief and unsatisfactory. Clement was ignorant of this impression, and Mazzuchelli and Haym are alike imperfect. According to Ginguené, the Theseid of Boccaccio presents us with the first specimen of the octave stanza.*

* 'Le Trissino, dans sa *Poétique*, le Crescimbeni, dans son *Hist. de la Poésie vulgaire*, et presque tous les auteurs Italiens, attribuent cette invention à Boccace. Le Crescimbeni croit cependant, T. i. p. 199, que la première origine de ce rhythme est due aux Siciliens.

On the recto of the first leaf begins the following proheme of the commentator, the top line being printed in red:

Adsit principio uirgo beata meo

ER Che preclarissimo principe con elegantissima facūdia li philosophanti ne dimostra la iocūdissima arte de poesia essere processa da una releuata nobilita de animo la quale fu ne li principii de lalma natura: per la opera de la quale poesia occōre: che le uirtu e releuati gesti de memōia digni: de li illustrissimi signori: essendo li lor corpi de le anime orbati: per la resonāte tuba e modulato scriuere de li poeti la loro gloriosa fama uerde e uiua: p lo uniuerso mōdo diuulgata: in eterno rimane.

&c. &c. &c.

The whole of this introductory part is printed on four leaves: the first page having the words ' azzo primo—aldrouādino—azzo secōdo' —in the left margin, printed in red. Then follows, on the recto of the fifth leaf—

ome che a memoria tornandomi le felicita trapassate ne la miseria uedendomi douio sono mi sieno di graue dolore ma-

Le Bembo, en adoptant cette opinion, observe que les anciens Siciliens ne composaient pourtant l'octave que sur deux rimes, et que l'addition d'une troisième rime pour les deux derniers vers appartient aux Toscans. *Prose*, Flor. 1549, p. 70. En effet, dans le recueil de l'Allacci (*Poeti Antichi raccolti da codici manoscr*, etc., Napoli, 1661), on trouve une *canzone* de Giovanni de Buonandua, dont les quatre strophes sont de huit vers hendécasyllabes, sur deux seules rimes croisées. M. Baldelli (p. 33, note), en citant d'autres auteurs qui ont été de la même opinion que le Bembo, convient avec sa candeur accoutumée, que l'octave avec trois rimes a été employée en France avant Boccace, par Thibault, comte de Champagne, et il rapporte toute entière une de ces octaves citée par Pasquier (*Recherches de la France*, Paris, 1617, p. 724, Amsterdam, 1723, T. i. col. 691,) &c. &c. mais il ne paraît pas que ce rhythme agréable, que l'oreille délicate du comte de Champagne lui avait inspiré, eût été adopté et fût devenu commun en France. En Italie, les Toscans furent sûrement les premiers à en faire usage: et Boccace, le premier de tous, soit qu'il connût la chanson de Thibault, soit qu'il ne la connût pas, employa, dans sa *Théséide*, l'octave à trois rimes telle qu'elle est restée depuis.' *Histoire Littéraire d'Italie*, vol. iii. p. 45, note.

nifesta cagione. Non me e p tāto discaro il reducere spesso ne la fatigata mente ecrudele dona la piaceuole imagine de la uostra intera bellezza. La q̃le piu possēte che il mio ꝓponimēto di se e de amore giouane de anni edi sono mi fece subiecto. Equella quanta uolte mi uiene cō ītero aīmo cōtēplando piu tosto celestiale che humana figura essere cō mecho delibero. Eche assai quello chio cōsidero sia il suo effecto ne porgie argomento chiarissimo

This introduction occupies one leaf. The poem, on the recto of the following leaf, begins thus:

Sorelle castalie che nel monte
Elicona contente dimorate
Dintorno alsacro gorgoneo fonte
Sottesso lombra de le frōde amate
Da Phebo: de lequal āchor la frōte
S pero de ornarme sol che concediate
L e sancte orechie amei priegi porzeti
E quelle uditi como uui doueti

E lme uenuto uoglia cum pietosa
R ima descriuere una historia anticha
T anto ne glianni riposta e nascosa
C he latino auctore non par ne dicha
P er quel chio senta in libro alcuna cosa
D onque si fate che la mia faticha
S ia gratiosa achi nefia lectore
O in altra manera ascoltatore

The commentary is on the right margin; and continues almost entirely throughout the volume: the text being printed in the centre, and sometimes entirely surrounded by it. The word Comparation is

frequently printed, letter under letter, between the text and the commentary: and sometimes without any commentary.

On the recto of the last leaf:

Sacre muse le quale io adoro
Econ digiuni honoro e uigilando
Di uuy la gratia in tal guisa cercādo
Quale aquistaro da palade costoro

A i quai uuy desti il gratioso aloro
I n sul fonte castalio poetando
I uersi lor souente examinando
C ol uostro canto sotile e sonoro

I o ho ricolte de la uostra mensa
A lcune miche da quella cadute
E come seppi qui le ho compilate

L e qual ui priego che uuy le portiati
L iete ala dona in cui la mia salute
V iue: ma ella forsi non sel pensa

E con lei in seme el nome date el canto
E l corso ad esse sel uene cale tanto

Ortati abian tuo uersi e bel lauoro
O caro alumno di theseo cantando
De idue thebā lū preso elaltro i bādo
C ombater per emilia dona loro

L a piu tua dona chessa di coloro
G li altrui feruenti amori a se rechando
F ra se solletta disse sospirando
H a quanta damor forze in costor foro

P oi di fiame de amor tutta accesa
C i porse priego: che non fusser mute
L e ben scripte prodezze e la beltade

On the reverse:

T heseida de le nozze de emília ouate
N omar lor piaque e noi con note agute
D arenli in ogni etade fama immensa.
C ussi lí abiam rottati al fonte sancto
L icentiati agire in ogni canto.

Then follows the colophon, immediately beneath:

H oc opus impressit theseida nomine dictū
B ernardo genitus bibliopola puer:
(A ugustinus ei nomen:) cū dux bon9 urbem
H erculeus princeps ferrariam regeret.
.M°.CCCC°.LXXIIIII°.

The very fine copy of this edition, which was in the Crevenna collection, was purchased by the late Mr. Quin of Dublin; but it contained only 160 leaves; whereas, to be perfect, the edition should contain 164. It has neither numerals nor signatures; yet on the reverse of several leaves there is a catchword. A copy of it is also in His Majesty's collection; which was purchased at the sale of Dr. Askew's books, together with the work next described. See *Bibl. Smith,* p. LXIII. In the Addenda, p. CXL, the whole of the introductory letter of Boccaccio, and the preface, in this first edition, are printed entire in modernised orthography. Paschali, the compiler of the Catalogue, observes, that the former is not perfect in this edition; but was published in a perfect form by Doni, in his *Raccolta di prose antiche; Firenz. edit.* 1547, p. 53. The present is a large and sound copy, in green morocco binding.

805. FATICHE DI ERCOLE; (seu LABORES HERCULIS.) *Printed by Augustinus Carnerius. Ferrara.* 1475. Folio.

This work, which is usually attributed to Boccaccio, is the performance of ANDREAS DE BASSIS, and the present is the FIRST EDITION of it. It is most probable that it was published with the preceding impression, as the type and mode of printing are precisely similar. On the recto of the first leaf we read as follows:

> Ome che a memoria tornandomi le felicita trapassate ne la miseria uedendomi douio sono mi sieno di graue dolore manifesta cagione. Non me e p tāto discaro il reducere spesso ne la fatigata mente ecrudele dona la piaceuole imagine de la uostra intera bellezza
>
> &c. &c. &c.

This first page, which is a full one, has 38 lines. On the recto of the second leaf—

> I antiquissimi excellenti passati cō ornatissima ebreue facūdia p extollere le uirtu edeprimere le uitii soleuano exprimere cō succīte oratione pōderose pole le q̃le loro e poi nuy appellemo ꝑuerbii fra li q̃le me ricorda auere uisto e audito dire.
>
> &c. &c. &c.

On the reverse of the 8th leaf:

PRIMA FATICHA DE HERCVLE. CHE VCCISE DVI SERPENTI COME FU NATO.

Every distinct Deed, or 'Labour,' is preceded by a title in capital letters, in a similar manner. On the recto of the last leaf but 8, is the 'VLTIMA FATICHA,' &c.

At the bottom of the last page but one, we read the word

FINALMENTE

forming a catchword to the top of the last page; which contains 20 lines exclusively of the following colophon:

LABORES Herculis impresse sunt ferrarie, quarto nonas Iulii per me Augustinū carneriū magistri Bernardi biblyopole filium diuo Hercule secundo regnante.

M°.CCCC°.LXXV.

The impression contains 65 leaves, and has neither numerals nor signatures; but there are catchwords on the reverses of the leaves. Two or three words are sometimes printed at bottom, at a distance from the text. A copy of this work, with the THESEID, as was before remarked, was purchased at the sale of Dr. Askew's books, for his Majesty, for 85*l.* See *Bibl. Askev.* n°. 685. Warton, *Hist. Engl. Poetry*, vol. i. 352, refers to these editions so vaguely, that I question whether he ever saw either; although he mentions the text being a corruption of the legitimate MS. The present edition is rather superficially described by Audiffredi, from Baruffaldi. *Edit. Ital.* p. 233. This copy is as large and desirable as the preceding one; and is in red morocco binding.

806. BOCCACCIO. IL PHILOCOLO. *Printed by Philipo de Piero. Venice.* 1481. Folio.

This is the sixth edition of the Philocolo, in the chronological order observed by Panzer; and is therefore entitled to only a slight notice. It is printed in double columns; the first of which, on a z recto, (a i being blank—as I conjecture) presents us with the following prefix:

INCOMINCIA IL LIBRO PRI
mo d* florio & di brazafiore chia
mato philocolo che tanto e adire
quāto amorosa faticha Cōposto p
il clarissimo poeta miser Iohanne

* Sic.

boccacio da certaldo ad instãcia di la illustre: & generosa madona Maria. figluola naturale delinclito Re Ruberto.

PROLOGO

A full page has 38 lines. The signatures, from a to z and &, are in eights, with the exception of f, which has 10 leaves. After &, we have A, B, and C, in sixes: and D and E in fours: the eighth of E being blank. On the recto of E 3 is the colophon:

Il libro del philocolo di misere io hãne boccacio da certaldo poeta il lustre qui finiscie. Impresso per maestro Philipo de piero: in lalma patria Venetia nelli ãni del signore. M.cccc.lxxxi. a giorni. xviiii. de aprile.

A register is on the reverse. The present is a tolerably fair copy, in russia binding.

807. BUCOLICHE, &c. *Printed by Miscominus. Florence.* 1494. Quarto.

This is an elegant volume of pastoral poetry, containing translations and original poems. The translations are from the Bucolics of Virgil, by Bernardo Pulci; and the poems are by Francesco de Arsochi, Hieronymo Benivieni, and Iacopo Fiorino de Boninsegni. The title page, which specifies these, with an ornamental wood-cut, will be found copied in the *Bibliographical Decameron;* as an early specimen of an ornamental title-page composed in the modern fashion. It should however be noticed that there are two original elegies by Pulci, upon the deaths of Cosmo de Medici and Sumonetta. Consult Mr. Roscoe's *Lor. de Medici*, vol. i., p. 327-8, 8vo. ed. upon the subject of this desirable volume. Denis, p. 377, has been copious in the title; apparently upon the authority of *Bibl. Crevenn.* vol. iv. p. 63, edit. 1775, 4to.; where a copy of it, 'in the finest preservation,' is mentioned. The signatures run

to n : of which m contains six, and n four : the rest have eight leaves. The register is on the recto of n iv : on the reverse we observe the colophon thus elongated :

¶ Finite sono lequattro Buccoliche sopra decte
Con una elegia della morte di Cosimo.
Et unaltra elegia della morte
della Diua Simonetta. Et
risposta della decta
Diua Simonetta
Et un altra
elegia
dinuo
uo
ad
gi
unta
Impresse
in Firenza
per Maestro
ANTONIO
MISCHOMINI
ANNO.M.CCCC.LXXXXIIII.
ADI.XVIIII. DEL MESE DAPRILE

Beneath is the device—of which a fac-simile is given in vol. iii. p. 467. The present is a sound but cropt copy ; in russia binding.

808. Caorsin. Descriptione della Obsidione della Citade Rhodiana. *Without Name of Printer, Place, or Date.* Quarto.

Both Denis and Panzer refer exclusively to the *Capponi Catalogue* for a description of this impression: but in the *Libreria Capponi*, p. 98-9, the account relates rather to the author of the work, than to any distinctive marks of this edition. We shall therefore be more particular, but brief. On the recto a a (i) the title, at top, is thus:

> Descriptione della obsidione della citade Rhodiana cōpillata per Gulielmo Caorsin uicecancilier de Rhodiani.

There are 23 lines beneath; and this, and every similar full page, contains 26 lines. In the whole, 22 leaves: upon signatures a 12, and b 10, leaves. On the reverse of b 10, at bottom, it is thus:

> : A laude de dio: exaltatione della regione christiana: & a gloria de Rhodiani. Finis.

The type is large and round, and the h is turned inwards, at the bottom of the circular part. A neat copy; in dark calf binding, gilt leaves.

809. Cavalca. Specchio della Croce. *Without Name of Printer, Place, or Date.* Quarto.

In the *Bibl. Crevenn.* vol. i. p. 178, nº 809, this singular impression is well described as being executed 'in a handsome roman letter, with 25 lines in each page. It was probably printed towards 1480, and has neither numerals nor catchwords—but signatures, in a very extraordinary manner: for, first, the first leaf, which ought to be sign. a, has none; secondly, the signatures in each sheet are only twice designated, although there are 8 leaves to each signature; and, thirdly, the first leaf in each signature is marked; the second leaf is without any mark;

and the third leaf has the mark z for 2: the fourth leaf is also destitute of signature.' The preceding is from the Crevenna Catalogue; which is sufficiently correct. The first leaf contains the beginning of the prologue, with this prefix:

> Incomincia il prologo nel deuoto e morale
> libro intitulato Spechio de croce .

The first chapter begins on the reverse of the second leaf. The signatures run to f in eights; but f has only 6 leaves. The last two leaves contain a table. The present is an indifferent copy: in russia binding.

810. Cecco D'Ascoli. (seu Francesco Stabili L'Acerba.) *Printed by Ferrandus. Brescia. Without Date.* Folio.

Prima Edizione. This exceedingly rare volume, of which another copy is not yet known to be in existence, is placed by Boni as the second work in the order of those executed by Ferrandus. Its rarity, therefore, must necessarily be of the very first class; nor is its intrinsic curiosity less worthy of attention: since, according to Ginguené, 'it was one of the causes of the condemnation and death of the author.' *Hist. Literar. d'Italie,* vol. ii. p. 291, note 3. Cecco was burnt alive at Florence, in the year 1327, and in the 70th of his age. He cultivated astrology; and his principles being obnoxious to the Inquisition, he was arraigned and condemned accordingly. Both Boni and Ginguené refer to the enlarged and accurate account of the author to be found in Tiraboschi, vol. v. p. 1—204. Ginguené also refers to Quadrio, vol. vi. p. 39; whence we learn that 'a brother inquisitor, playing upon the word *Acerba* (the name of the poem)—which signifies immaturity, and something bitter and hard—observed, that he found this title very significant; for the book contained nothing that savoured of maturity or Catholic gentleness—but, on the contrary, much heretical bitterness!' It seems doubtful whether Ginguené or Quadrio knew of the existence of this early impression; but Boni has briefly, yet accurately, described it. *Libri a Stampa, &c. dell' Ital. Super.* p. lxxvii.

The recto of the first leaf presents us with the opening of the poem, without prefix, thus:

VLTRA nō seque piu la nostra luce
Fuor de la supficie de quel primo
In qual natura p poter conduce
La forma ītelligibele che diuide
Noi da li animali p lo habito extremo
Qual creatura mai nō tutto uide
Sopra onde cielo substātie nude
Stando benigne p la dolce nota
&c. &c. &c.

The first book contains 9 chapters. The *second book* opens thus, on the recto of the 11th leaf:

SECVNDO LIBRO

Capitolo. I De Fortuna e soa Diffinitione

Torno nel canto de le prime note
Dico checcio che sotto il ciel creato
Dipende p uertu de le sue rote
Chi tuto moue sēpre tuto regie
Di fine e moto principio e stato
In ciachun cielo pose la sua legie
&c. &c. &c.

The second book contains 19 chapters. The *third book* opens thus:

D Al terzo cielo si muoue tal uirtute
Che fa doi corpi una cosa animata
Sentendo pena de le dolce ferute
Conformita de stelle muoue affecto
Transforma lalma nella cosa amata
Non uariando lesser del subiecto
&c. &c &c.

This third book contains 56 chapters. The *fourth book* opens as follows:

Qui comēza quarto libro di dube naturali C i

IO VOGLio qui chel quare troui el quia
Leuando lale dela cerba mēte
Seguendo del philosopho la uia
Del dubitare querendo e gran uirtute
Che lo mirare de la prima gēte
Feci noi certi de lalte uedute
Amor pur nasce de consimel stelle
&c. &c. &c.

Thirteen chapters are contained in the fourth book. The *fifth book* begins thus:

Libro qnto e prima remoue dubi cōtra fede

CONVIEN Chio Cāti De La Sācta Feđ
Lassando le potētie sēsetiue
E dica cio che lalma mia ne crede
Sopra loctaue spere che noi uedemo
Ossanna che ternalmēte uiue
Formo doi cieli iquai noi chiamemo
&c. &c. &c.

This fifth and last book contains only 2 chapters; the whole of the latter, and the colophon, are as follow:

Capitulo Secondo De Ternitate

BEL EL TACERE DE Cotanta Cosa
Considerādo el mio pocho ītellecto
Ma la grā fede mi moue e scossa
Si chio p̄go la uirtu di sopra
Che alcum lalma del beato aspecto
Che limaginare cōseguischa lopra

Era el filiolo nāti el moto el tempo
El padre col filiolo Vna naťa
Eterna che nō cade mai so tēpo
Questo era in prima p̄sso al primo agēte
El essere tuto p̱ lei sinfigura
E fato fato sēza lui dico niente
Cio che fato era uita in lui
Si como forma in ella mēte eterna
E questa uita in luce di noi
F I N I S
BIXIE THOMAFERnDo Autore.*

In the whole, 72 leaves: without numerals, signatures, or catchwords. The paper is of stout manufacture, but the press work is irregular and the type inelegant. A most genuine and desirable copy: in green morocco binding.

811. Dante. La Commedia. *Printed by Numeister. (Foligno).* 1472. Folio.

Prima Edizione. 'Before the end of the xvith century (says Ginguené) the public chairs at Bologna, Pisa, Venice, and Placenza were devoted to explanations of Dante. Copies of his poem were quickly deposited in all the public and private libraries; and before even the invention of printing could contribute to the rapid multiplication of copies, the '*Commedia*' was every where the theme of panegyric, study, disputation, and commentary. The art of printing, from its infancy, laid hold of it with such ardor, that in the single year of 1472 three editions of it appeared almost at the same time,' &c. *Histoire Littéraire d'Italie,* vol. i. p. 486. From this observation we are led to express some surprise, that a poem so exceedingly popular, and written in the vernacular tongue of the country, should *not* have been printed several years before the actual period of its impression: the more so, as Petrarch was printed in 1470, and Boccaccio in 1471: authors, both of whom were subsequent to Dante, and admirers, if not pupils, of their great master. The enterprise or good fortune of

* Sic.

some future bibliographer may bring to light an edition, a year, or two earlier than the present: which, however, till such discovery take place, must maintain its rank as the FIRST EDITION.

This is a volume of extreme scarcity. De Bure tells us that 'there are hardly any copies of it in existence, and that Paris could then only boast of three—of which the Gaignat copy was the only disposable one.' The other two copies were in the Royal and Mazarine Collections. See the *Bibl. Instruct.* vol. iii. p. 613-616. De Bure himself afterwards bought Dr. Askew's copy, and the Valliere Collection became enriched with the one in the library of Gaignat. *Bibl. Askev.* n°. 694; *Cat. de Gaignat*, vol. i. p. 490; *Cat. de la Valliere*, vol. ii. n°. 3558. It is a little remarkable that the Collections of Capponi, Floncel, Magliabechi, and the elder Crevenna, contained no impression earlier than that of the year 1477—accompanied by the Commentary of Benvenuto da Imola: see the *Catalogo della Libreria Capponi*, p. 15; *Cat. della Libr. Floncel*, vol. i. p. 243, n°. 3297; *Bibl. Magliabech.* vol. i. col. 588; and *Cat. de Crevenn.* (1775, 4to.) vol. iv. p. 3. A copy of this impression was, however, in the Crevenna Collection before the sale of it in 1789: see *Cat. de Crevenn.* vol. iii. pt. ii. p. 3, n°. 4544: — which copy is the one under description. It is by no means in desirable condition—especially the first 10 leaves of it—but it is perfect, and therefore a valuable acquisition.

On the recto of the first leaf we read the commencement, thus:

COMINCIA LA COMEDIA DI
dante alleghieri di fiorenze nella q̃le tracta
delle pene et punitioni de uitii et demeriti
et premii delle uirtu: Capitolo primo della
p̄ma parte de questo libro loquale sechiama
inferno: nel quale lautore fa prohemio ad
tucto eltractato del libro: .

El mezo delcamin dinrā uita
mi trouai puna selua oscura
che la diricta uia era smarrita
Et quanto adir q̃lera cosa dura

esta selua seluagia aspra eforte
che nel pensier renoua la paura
Tante amara che pocho piu morte
ma pertractar del ben chio uitrouai
diro delaltre cose chi uo scorte

De Bure has committed a strange error in supposing this impression to have been executed at Mentz. There can be no doubt of its having been printed at Foligno, a small town of Umbria in Italy, where Numeister exercised his art, and where a publication of Aretinus, ('de Bello Italico contra Gothos') was printed in 1470, by the same printer (see post: 'SUPPLEMENT') with the town of Foligno specified in the colophon. I shall give a specimen of the type from the opening of the IXth canto of the *Inferno*:

Vel color che uilta difuor mipinſe
ueggiẽdo ilduca mio tornar ĩuolta
piu toſto dẽtro illſuo nouo riſtrinſe
Attento ſifermo comebuom caſcolta
che locchio non potea menar alunga
perlaere nero et perlanebbia folta

The same characters appear in the edition of Cicero's 'Epistolæ ad Familiares,' executed by the same printer, about the same year: see vol. i. p. 327. In the recent edition of Haym's *Biblioteca Italiana*, vol. ii. n°. i. this impression is properly said to be 'senza luogo, ma fu Foligno.'

On the recto of the 83rd leaf, the Second Part, or the *Purgatorio*, thus commences:

COMINCIA LA SECONDA Parte
dela conmedia* di dante allighieri difirenze
nellaqual parte sipurgano licõmessi peccati
et uitii dequali luomo e comfesso* et pẽtuto

* Sic.

conanimo disatisfatione. Et contine. xxxiii. canti. Qui nel primo canto sono quelli che sperão diuenire quãdo chesia alebcati gẽti :.

ER CORRER meglior
acque alzai le uele
OMAI la nauicella del
mio in gnegno
CHE Lascia dietro asse
mar si crudele

Et cãtero diquel secõdo regno
doue luhumano spirto sipurga
et disalire alciel diuenta degno
Ma qui la morta poesi risurga
osãte muse poi che uostro sono
et qui caliope alquanto surga
&c. &c. &c.

The colophon, on the recto of the last leaf, is as follows—from which it may appear that La Serna Santander has been less exact than Maittaire. See *Dict. Bibliogr. Choisi*, vol. ii. n°. 524 ; and *Annal. Typog.* vol. i. p. 316.

Nel mille quatro cento septe et due
nel quarto mese adi cinque et sei
questa opera gentile impressa fue
Io maestro Iohanni Numeister opera dei
alla decta impressione et meco fue
Elfulginato Euangelista mei :

This impression, without signatures, catchwords, or numerals, contains 247 leaves ; which, with 2 blank leaves (according to Brunet) would make the number 249—as mentioned in the *Manuel du Libraire*, vol. i. p. 321 : but such blank leaves (the 83rd and 166th) seem to be no requisite appendages. A full page contains 30 lines. It should be observed that Panzer (vol. i. p. 438, n°. 3) has properly omitted the

epithet of 'divine' to this, and to other early impressions of Dante's Commedia; which De Bure and Santander have inconsiderately attached to it. Haym tells us that this epithet did not appear in any title-page till the Venice edition of 1554, in 12mo. This copy is in red-morocco binding.

812. Dante. La Commedia. *Printed by Georgius and Paulus. Mantua.* 1472. Folio.

This is considered to be the SECOND EDITION of the *Commedia* of Dante. The whole is printed in double columns; and begins, on the recto of the first leaf, with a poetical epistle of Columbino Veronesi to Philipo Nuvoloni, thus:

Capitulo di columbino Veronese al No/
bile e prestātissimo huomo philippo Nu/
uoloni.
e lāticha tua patria alma risplēde
del suo uirgilio tuba alta e ꝑfōda
onde tanta uirtu se ode e cōp̄hēde
Non men ne stia lei lieta e ioconda
se una altra seguitando ne uien drieto
cogliendo le foglie e la sua fronda
La qual se ascriue a te per bel decreto
&c. &c. &c.

This epistle occupies the first leaf, filling entirely both the pages. On the recto of the ensuing leaf, the prefix is thus:

DANTIS ALIGERII POETAE
FLORENTINI INFERNI CA/
PITVLVM PRIMUM INCIPIT.

The work begins about three inches below, thus:*

* This space is supplied in the present copy by a very elegant illumination of the head of Dante.

El mezo del chamin di nostra uita
miritrouai per una selua schura
chella diritta uia era smarita
Ah quanto adir qual era echosa dura
questo selua seluagia aspra e forte
che nel pensier rinuoua la paura
Tanto e amara che poco e piu morte
&c. &c. &c.

There are neither numerals, signatures, nor catchwords; but each chapter has a numerical prefix. A full page contains 41 lines. The first chapter of 'PURGATORY' has the following prefix:

DANTIS ALIGERII POETAE
FLORENTINI PVRGATORII
CAPITVLū PRIMū INCIPIT.

A similar space (here occupied by an appropriate illumination highly preserved) ensues before the commencement of the text. On the reverse of the 91st and last leaf, beneath the second column, is the ensuing colophon:

MCCCCLxxII.
Magister georgius & magister paulus teu/
tonici hoc opus mantuae impresserunt ad
iuuante Columbino ueronensi.

Although De Bure's account be not so particular as the present, it is, nevertheless, much fuller than that of preceding bibliographers. Haym appears to have borrowed from Maittaire, whose description is both brief and undetermined. This impression exhibits the same type as that of which a fac-simile is given at p. 473, of vol. ii. The present is a large and desirable copy; in blue morocco binding.

813. Dante. La Commedia. *Printed by Federicus Veronensis (Æsii or Jési).* 1472. Quarto.

The learned Audiffredi is, I believe, the first who has given a correct account of this extremely rare impression. He tells us that 'it is much scarcer than the Foligno and Mantua editions, and that neither Haym nor De Bure had been able to discover a copy of it. The Catalogues of the Duke de la Valliere, Boze, Smith, Lord Oxford, Capponi, Jackson, Floncel, and Rossi, are said not to contain it. The first who noticed it, says he, was Volpi, in his catalogue of the editions of this poet; edit. Patav. 1727, vol. i. p. xxxiii et seq.; but in calling it 'a small folio' * he has erred; as the volume is a quarto.' Audiffredi speaks from a personal examination of a copy. *Edit. Ital.* p. 3, 4. The first leaf of the copy before us is supplied by a most skilfully executed ms. facsimile, and presents us with the following commencement:

el mezo del camin di nostra uita
mi ritrouai per una selua oscura
chela diricta uia era smarrita
Et quāto adir q̃lera cosa dura
esta selua seluagia aspra e forte
che nel pensier renoua la paura
Tante amara che poco piu morte

The second canto has neither separation nor prefix; but the third, on the recto of the 5th leaf, commences thus—without any space from the second:

CA . iii. NEL. QVAL. TRATA. DE
LA. PORTA. DE. LINFERNO
Er me si ua nela citta dolente
p̱ me si ua nel æterno dolore
p̱ me si ua tra la preduta gente
&c. &c. &c.

* Audiffredi remarks, that the Milan edition of Haym, 4to, 1771, tom. 1. p. 183, had repeated the error of Volpi, in calling it a small folio. It may be observed that the same error is continued in the octavo edition of Haym, 1803, vol. ii. p. 5: 'in f. non molto grande.' The water-marks, being horizontal, denote it to be a quarto; but in point of longitudinal appearance the volume is clearly a folio. Quadrio relies upon Volpi. *Dell. Storia,* &c. vol. vi. p. 249.

Two leaves of ms. are unluckily introduced into the Vth Canto; and another similar leaf is in the Xth Canto. The XIIth Canto has no prefix; nor have the XVIIth, XVIIIth, XIXth, XXVIIth, XXVIIIth, XXXIst, XXXIInd, XXXIIIrd, Cantos any prefixes. The *Purgatorio* begins thus, without prefix:

Er cõrer meglior aq̃ alza leuel
omai la nauicella del mio īgeg
che lassa drieto ase mar si crudel
&c. &c. &c.

Both the *Purgatorio* and *Paradiso* are entirely without prefixes to the cantos. On the reverse of the last, and 216th leaf, the subscription is as follows:

EXPLICIT. LIBER. DANTIS. IM,
PRESSVS. A. MAGISTRO. FEDE
RICO. VERONENSI. M. CCCC.
LXXII. QVINTODECIMO. *A,
LENDAS. AVGVSTI.

Panzer has given a somewhat better account of this rare impression in his fourth volume, p. 291, than in his first volume; by availing himself of the labours of Audiffredi.† Laire, in his *Index Librorum, &c.* vol. i. p. 353, speaks as if he had seen a copy of this edition; but Fournier has the indiscretion to doubt of its existence: *Dict. Port. de Bibliogr.* edit. 1809, p. 163. Brunet prudently avoids the repetition of Fournier's error: *Manuel du Libraire*, vol. i. p. 320. It remains only to add, that it is printed in a Roman letter of a round and elegant form, without signatures, numerals, or catchwords. A full page contains 33 lines. With the foregoing exceptions, the present may be considered a sound and desirable copy: in green morocco binding.

* Sic.

† 'Federici Veronensis nomen—desideratur in Annalibus Maettarii, & Originibus Orlandi, et etiam in locupletissimo Supplemento Annal. Maett. cl Denis; nec hucusque liber aliquis ab eodem typographo impressus, alteriusque loci, præter quam *Æsii*, nomine notatus, a quoquam, quod sciam, in lucem prolatus est. Quamobrem donec monumenta typographica, non Æesii modo, sed et alibi, Federicum impressisse, non produnt, et insignem quamdam DANTIS Comoediae editionem, in qua ejus nomen, nullo designato loco, inscriptum est, sine temeritatis nota eidem civitati adscribi posse crediderim.' *Edit. Ital.* p. 3.

814. Dante. La Commedia. Col Commento di Benvenuto da Imola. *Printed by Vindelin de Spira.* (*Venice.*) 1477. Folio.

Prima Edizione. Before we describe this impression, it may be as well to observe upon a supposed anterior one, exhibiting the same commentary, and considered to have been printed at Milan, by Zarotus, in 1473. There can be little or no ground, I submit, for entertaining any rational opinion that such previous impression exists. Orlandi is the first who notices it; *Orig. e Progr.* p. 101, 320; but in a brief and superficial manner. Maittaire, without quoting Orlandi, has evidently copied his predecessor; for his description is equally meagre and unsatisfactory. *Annal. Typog.* vol. i. p. 326. Saxius thus remarks upon these authorities: 'An edition of Dante was printed this year [MCCCCLXXIII] at Milan, by Zarotus, according to Maittaire and Orlandi; but I have never seen it, and am therefore unable to say any thing about it.' *Hist. Lit. Typog. Mediol.* col. CXXXI. A doubtful notice of it is also inserted at p. DLX, in the same work. Panzer quotes the same authorities, without adding any information upon the subject; and Haym seems equally brief and sceptical. Upon the whole, we may return to the edition under description with some confidence of its being entitled to the distinction above mentioned.

The Catalogues of Capponi and Floncel are less particular and instructive than those of Crevenna (edit. 1775) and Magliabechi; both of which latter the reader may consult with advantage; but in the *Librer. Floncel*, p. 243, n°. 3297, the book is called 'rarissimo.' The entire impression is executed in double columns, in a close and barbarous gothic type; which we may rather wish, with Crevenna, had been exchanged for the roman character, than assent, with Fossi, to calling it 'neat.' The typographical execution of it is utterly unworthy of the reputation of Vindelin de Spira. It commences on sign. ā, with a Life of Dante, which has this prefix.

Qui comīcia la vita e costumi dello excellēte Poeta vulgari Dante alighieri di Firenze honore e gloria delidioma Fiorentino. Scri pto e composto per lo famosissimo homo

misſier giouani Bocchacio da certaldo. scri
pto de la origene vita. Studii e costumi del
clarisſimo huomo Dante alleghieri Poeta
Fiorentino. E dellopere composte per lui in
comincia felicimente. E in questo primo ca
pitulo tocha la sententia de Solone. laqua
lee mal seguita p gli Fiorentini.

This Life and Summary of his Works comprehends 15 leaves: upon signatures ā 7 and ē 8. A blank leaf, forming signature a i, ensues. We have next a table, beginning upon the recto of a 2. The first canto of the *Inferno* opens thus, on the recto of a 3:

Canto primo della prima parte laquale s
chiama Inferno. Nelquale lauctore fa p-
hemio a tucta opera.

Elmezzo del camin
di nostra vita. Miri
trouai per vna selua
scura. Che ladiricta
via era smarrita. Et
quāto adire et come
ra cosa dura. ḡsta sel
ua seluaggia aspra ϛ

&c. &c. &c.

The commentary regularly follows each canto. The signatures run thus: a to t in tens: t and v have each eight leaves: and x and y are each in tens. There is no ȝ; and the index of chapters to the *Paradiso* commences on the recto of what should be aa —when the signatures run in tens, (except hh and ii, in eights) as far as ℙℙ; but this latter has 12 leaves, including a blank one:—on the recto of the 11th of which are two sonnets—called 'méchant et pitoïable' by Crevenna—thus concluding the impression:

D anti alighieri son minerua oscura
dintelligentia e darte nel cui ingegno
lelegantia materna agionse alsegno
che si tien che miracol de natura
L alta mia fantasia prompta e sicura
passo il tartareo e poi il celeste regno
el nobil mio volume feci degno
di temporale e spiritual lectura
F iorenza magna terra hebbi per madre
anzi matregna: ¶ io piatoso figlio
gratia di lingue scelerate e ladre
R auēna fu mio albergho nel mio exiglio
¶ ella ha il corpo: lalma ha il sōmo padre
presso acui inuidia non vince consiglio

Finis.

F inita e lopra delinclito ¶ diuo
dante alleghieri Fiorentin poeta
lacui anima sancta alberga lieta
nel ciel seren oue sempre il fia uiuo
D imola benuenuto mai fia uiuo
Deterna fama che sua mansueta
lyra opero comentando il poeta
per cui il texto a noi e ītellectiuo
C hristofal Berardi pisaurense detti
opera e facto indegno correctore
per quanto intese di quella i subietti
D e spiera vendelin fu il stampatore
del mille quattrocento e settantasetti
correuan glianni del nostro signore

FINIS

The reverse is blank. Both these sonnets are extracted by Fossi, but Crevenna has contented himself with the last; observing upon the extremely inaccurate manner in which this latter is printed in the *Bibliogr. Instruct.* of De Bure, vol. iii. p. 618, 619. In the *Cat. de Crevenn.* vol. iv. p. 3-6 (edit. 1775) there is a correct account of this impression, and a very lively and smart attack upon Voltaire for his superficial knowledge and judgment of Italian poetry. Crevenna's copy, as well as the one in the Magliabechi collection, was large and illuminated. Fossi notices the curious mention of Mahomet, (and of his elevation to the cardinalship—according to De Bure) by the commentator, as proofs of Benvenuto's warm attachment to the Roman Catholic religion: see the *Bibl. Magliabech.* vol. i. col. 588-591. The present may be called a fine and desirable copy; in green morocco binding.

814. Dante. La Commedia. Col Commento di Christophoro Landino. *Printed by Nicolo the Son of Lorenzo, of Germany. Florence.* 1481. Folio.

We are about to describe a volume of very considerable interest among the collectors both of books and of prints. To begin, bibliographically, we may remark that this costly and magnificent work presents us with the first impression of the Commentary of Landino, upon the *Divina Commedia* of Dante. The printer of it was *Nicolo di Lorenzo della Magna*, or *Nicolo Todescho;* who published the Geography of Berlinghieri, as noticed at p. 64 ante. Whoever examines the larger type of this work with that of the one just mentioned, will find a perfect conformity between them: the printer having designated himself by both of the foregoing names. Bibliographers have perhaps spoken a little too warmly in commendation of the typographical execution: the page is full, and the letter, of either form, is rather clumsily worked; but where copies have an amplitude of margin, like the one before us, there is a better proportion and considerable elegance of effect. What may be the splendor of the copy of it upon vellum, so minutely described by Fossi (and somewhat strangely omitted to be noticed by Panzer and Brunet), it were perhaps difficult to conceive: or, rather, as most would imagine, what must have been the superior attractions of that copy which was enriched by the drawings and illuminations of Michel Angelo Buonaroti*—but which unfortunately perished at sea?!

* See the note in Audiffredi's *Edit. Ital.* p. 288.

The first leaf, on signature . i . presents us with the PROHEME OF LANDINO. This is followed by an APOLOGY, or DEFENCE OF DANTE: the latter concluding on the reverse of signature . i . iii . We have, next, short disquisitions upon the excellence of the Florentines in LEARNING, ELOQUENCE, MUSIC, SCULPTURE, CIVIL LAW, and COMMERCE. These conclude on the reverse of the 6th leaf, from the beginning of the volume inclusively. Next follow three treatises upon the Life and Manners, and upon the general Excellence, of Dante: occupying nearly 7 pages. A brief eulogy of Dante, by Marsilius Ficinus, ensues; which again appears in the Italian version of Landino. The last preliminary piece is thus entitled:

STO FORMA ET MISVRA DELLONFERNO ET STATVRA DE GIGANTI ET DILVCIFERO

These preliminary pieces occupy 12 leaves. On the recto of the 13th (sign. a i .) the texts of the Poet and of the Commentator begin thus:

CANTO PRIMO DELLA PRIMA CANTICA O VERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI: CAPITOLO PRIMO:

EL ME ZO* DEL CA MI NO DI NO ST RA VI TA

h abbiamo narrato non solamente lauita del poeta et eltitolo dellibro et che cosa sia poeta Ma etiam quāto sia uetusta et anticha quāto nobile et uaria quanto utile et ioconda tal doctrina. Quanto sia efficace a muouere lhumane mēti: et quāto dilecti ogni liberale īgegno. Ne giudicammo da tacere quanto in si diuina disciplina sia stata la excellentia dello ingegno del nostro poeta. Inche sisono stato piu brieue che forse non si conuerebbe: consideri chi legge che lanumerosa et quasi infinita copia dellecose delle quali e necessario tractare misforza non uolēdo chel uolume cresca sopra modo: &c.

* The Z in the original is reversed.

The space, to the left, is to be filled by an illuminated N; here not ungracefuliy supplied. The *Inferno* concludes on the reverse of s 6:

FINE DELLA PRIMA CANTICA DI DANTHE.

The order of the signatures, in the *Inferno,* is thus: a 9; b 8; c, d, e, each 10; f 8; g 10; h, i, each 8; (k is omitted—there being no deficiency in the text or in the catchword) l 10; m, n, each 8; o, p, q, r, each 10; s 6. On what should be aa i, the prologue to the *Purgatorio* begins. On aa ii (omitted to be so marked) the text and commentary begin—beneath a prefix of two lines in capital letters—the text is thus printed:

ER COR
RER MI
p GLIOR
ACQVA
AL Z A*
LE VELE

homai lanauicella del mio ingegno
che lascia drieto ase mar si crudele
Et cantero diquel secondo regno
doue lhumano spirito sipurga
et disalire alcielo diuenta degno
&c. &c. &c.

The *Purgatorio* concludes on the reverse of oo vj, having the order of its signatures thus: aa 9; (a blank forming the 10th as is conjectured) bb, cc, dd, ee, ff, gg, each 10 leaves; hh 12; (i and k are omitted; and ll i, ll iii, not marked: v ll is also misprinted for ll v) ll 10; mm 10; (nn omitted) and lastly, oo with 6 leaves. As far as the XXVIth Canto, the running title of PVRGATORIO is printed on the reverse of each leaf; but, from the XXVIth Canto to the conclusion, inclusively, this word is printed on the right.

The prologue to the *Paradiso* begins on the recto of aaa i. The reverse of this leaf is blank. On the recto of aaa ii, the text of this poem—surrounded above, as well as beneath, and on each side, with commentary—begins thus:

* The Z in the original is reversed.

A GLORI
A DICO
1 LVI CHE
TVTTO
MOVE

per luniuerso penetra et risplende
in una parte piu et meno altroue
Nel ciel che piu della sua luce prende
fu io et uidi chose che ridire
ne sa ne puo chi dilassu discende
&c. &c. &c.

The recto of the next leaf presents us with a change of the signature aaa (iii) into . A . iii . These signatures continue thus: A 8; (A iiii not marked) B, C, D, E, F, and G, each with 10 leaves, (C iii is repeated, and sign. G. i, is omitted to be marked) H 10, I 6, and L 10 leaves.

On the reverse of L 10, and the last leaf, we read the ensuing colophon:

FINE DEL COMENTO DI CHRISTO,
PHORO LANDINO FIOREN
TINO SOPRA LA COMEDIA DI DAN
THE POETA EXCELLENTIS
SIMO. ET IMPRESSO IN FIRENZE
PER NICHOLO DI LORENZO*
DELLA MAGNA ADI. XXX. DA
GOSTO. M.CCCC.LXXXI.

There are running titles and signatures throughout, but neither numerals nor catchwords. Andiffredi says that, upon twice counting the leaves, he found them to amount to 368 in number; which enumeration probably included a blank leaf for the 10th of signature aa of the *Purgatorio*. The former possessor of a copy, in the Casanatensian library, had made the same calculation. *Edit. Ital.* p. 288. Thus much

* The Z in the original is reversed.

for a faithful bibliographical description of the magnificent volume before us; a description, which will not be deemed unnecessarily minute by those who know the worth, or covet the possession, of so estimable an edition. We are now to pay equal attention to another very interesting feature in this book; namely, the COPPER PLATE ENGRAVINGS.

Till the time of Heineken it was conceived that there were only two engravings belonging to the work; which were attached to the first two cantos of the *Inferno*. There are some copies without a single engraving (although Audiffredi says he never saw such a copy), and the one which Maittaire saw was probably of that number; since he makes no mention of any decoration. *Annal. Typog.* vol. i. p. 419. De Bure speaks of only two engravings; and the copies in the Floncel and La Valliere Collections had only the same number. See the *Bibliographie Instructive*, vol. iii. p. 622-4; *Biblioteca di Floncel.** vol. i. p. 243, n°. 3298, and *Catalogue de la Valliere*, vol. ii. p. 490. In this latter copy there were 17 drawings, or fac-similes, to make up the number of 19. The copy in the Crevenna Collection had 3 copper-plates; *Bibl. Crevenn.* vol. iii. pt. ii. p. 3, n°. 4548. That in the Pinelli Library (described as 'Esemplare, di maravigliosa belleza, che ha larghissimi margini, e le tre lettere iniziali delle tre Cantiche del Poema vagamente miniate e dorate,' &c.) had only 2 copper-plates, with 17 fac-similes. *Bibl. Pinell.* vol. iv. p. 280, n°. 1913. Neither the *Haym* nor the *Gouttard* Collections contained a copy; and the one in the *Bibl. Boutourlin*, p. 297, n°. 988, is not described as containing a single plate. Heineken had seen 13 plates; but 11 of these (which were in the famous collection of Mariette) were detached, and not inserted in the volume. He adds, that he has seen only 2 plates struck off upon the paper on which the text is printed. *Idée Générale, &c.* p. 141-2. Haym is very superficial. He describes the volume to be in large or royal folio, with the cuts of Botticelli; and that it is 'a very beautiful and rare edition.' *Bibliot. Ital.* vol. ii. p. 6, edit. 1803. Audiffredi mentions rather a singular circumstance relating to the first two vignettes. He says, that in one of the two copies in the Casanatensian library, there were three cuts, but the second and third were the same. The first cut was not placed, as usual, at the bottom of the first page of the first canto of the *Inferno*, but at the bottom of the 15th

* This copy bears a colophon as if the edition had been printed at Venice, by Petrus Cremonensis, in the same year.

page of the same. The second cut was inserted in its proper place, but repeated at the beginning of the third canto. *Edit. Ital.* p. 288. Fossi appears to have seen this copy. *Bibl. Magliabech.* vol. i. col. 597.

We are next to mention, in the order of research, the remarkable copy of this edition which was preserved in the Lomenie Collection; and which is described, by Laire, as containing 19 original copper-plates, or vignettes, with 16 drawings. The former were attached to the first 19 cantos of the *Inferno;* and the latter, or the drawings, were inserted in the *Paradiso* from the 15th to the 33rd cantos. Of the copper-plates, the first three only were *printed upon the paper of the text;* the remaining 16 were struck off upon separate paper, and afterwards attached to the impression. La Serna Santander has availed himself of the particular description of Laire, and tells us that the copy was sold for 1030 livres. See the *Index Libror.* vol. ii. p. 41-4; *Dict. Bibliogr. Choisi,* vol. ii. p. 363; and *Manuel du Libraire,* vol. i. p. 321. Audiffredi saw this very copy at the bookseller's (Barbiellini's) at Rome; and observes that, 'in the estimation of the skilful, the cuts were executed with sufficient elegance.' He seems, however, very shy of sending his reader to Laire's particular description of it; although he acknowledges that he had heard it had been purchased by Laire for the Cardinal Lomenie de Brienne. *Edit. Ital.* p. 287-8.

Mention has been made, in the early part of this description, of a copy UPON VELLUM in the Magliabechi Collection. This copy, which is particularly and animatedly described by Fossi, is the identical one which Landino is reported to have carried to the Pope; [S. P. Q. F. obtulisse fertur Landinus] and although it appears, from such description, *not* to have contained a *single copper-plate,* or vignette,* yet the splendor of the *Illuminated Ornaments* and of the *Binding* almost seems to make compensation for such deficiency. The small initial letters (serving as a guide to the illuminator) are enlarged and emblazoned with gold and other colours; and the first page of the *Prolegomena,* as well as the pages of the *Inferno, Purgatorio,* and *Paradiso,* have their margins filled and decorated with genealogical illustrations of the Florentine People and Republic—'stemmatibus Populi et Communis Florentiæ ad fabre coloribus et auro pictis, aureisque characteribus decorantur.' 'But (says Fossi,) the first page of the *Inferno* exhibits a more brilliant and interesting decoration than either of the others;

* 'nulla ærea tabula vol. insignitur.'

as we behold in it a portrait of Dante, and, at the lower part of the bottom margin, the genealogy and portrait of Landino—executed on a small scale.' The same bibliographer dwells with admiration upon the binding—'Tegmen voluminis albo et rubro rasili serico involutum laminis argenteis cum auratis ornamentis decoratur, quæ stemmata S. P. Q F. repræsentant eo artificio quod *Niello* vulgo dicebatur, quodque in ære cælandi invento lampadem prætulit.' *Bibl. Magliab.* vol. i. col. 594-7.

The Magliabechi Library (according to the same authority) contains two other copies; both upon paper. One of these has 19 copper-plates, with the first two vignettes printed upon the paper of the text: the other has only the first two vignettes. It follows therefore, from the preceding account, that *only two copies* are known, abroad, *containing* 19 *copper-plates*; namely, the Lomenie and Magliabechi copies. These copies are now probably in other collections upon the Continent. As Fossi justly observes, they are 'of the greatest rarity.' It is however the peculiar distinction and boast of the PRESENT COPY, that it has not only XIX copper-plates — but it contains AN ORIGINAL DUPLICATE VIGNETTE for the vth canto. As this may be called an *unique* distinction, I shall gratify the reader by a FAC-SIMILE of the vignette as it *usually* appears, with a *delicately executed outline* of the DUPLICATE PLATE: and in order to render the description of so magnificent a volume still more perfect and interesting, I shall add a *third plate*, being a fac-simile of the vignette which precedes the VITH CANTO.*

This is the proper place to say a few words (by way of conclusion) respecting the artists by whom these cuts are supposed to have been executed. According to the authorities of Vasari and Baldinucci, (as quoted by Heineken, Laire, and others) BOTICELLI has the credit of making the designs, if not of engraving them: although the more generally received opinion is, that the engravings were executed by BALDINI. By a ms. note of Mr. Roger Wilbraham (from whose

* Heineken has supplied two excellent fac-similes of the first two cuts of the *Inferno*.

Copies of this edition of Dante, in our own country, are comparatively common: but they have generally only two cuts in each. Such is the case with the copies in the collections of Sir M. M. Sykes, Bart. and Mr. Roscoe. The Duke of Devonshire has however a very fine copy with 4 cuts; and Mr G. Hibbert, in purchasing Lord Spencer's former copy, from Messrs. I. and A. Arch, is the fortunate possessor of 15 copper-plates and two well executed fac-similes. Mr. Grenville is yet more fortunate—in owning himself possessor of a copy with XIX vignettes. The Bodleian library contains one of the finest copies I ever beheld; having only three plates — but the *third* plate (which is a duplicate of the second) has the extraordinary distinction of being printed *upside downward* upon the paper of the text!

Fac simile of the Vignette to the III.d Canto of the DANTE of 1481.

Fac simile of the outline of a duplicate Vignette to the III.d Canto of the DANTE *of 1481.*

Fac-simile of the Vignette of the VI.th Canto of the DANTE *of 1481.*

choice Collection of Italian Books this fine copy was obtained) it should seem that, in the year 1770, when he was at Florence, 'the common tradition among men of learning and artists there, was, that these engravings were executed upon silver: and possibly (adds Mr. Wilbraham) the abandonment of the original plan, of supplying cuts for the whole work, may afford some kind of colour to such tradition—as it is imagined that plates, of so soft a metal as silver, would soon wear out.' It only remains to add that this copy, which is most tastefully and skilfully bound by C. Lewis, in blue morocco, has the additional value of a large plate,* executed *before the date of the book*, representing a group of demons torturing the damned, and one large demon, in the centre, devouring them.

816. Dante. Convivio. *Printed by Francesco Bonaccorsi. Florence.* 1490. Quarto.

Prima Edizione. De Bure, Mittarelli, and Laire, are equally brief in their descriptions of this volume (which I do not consider to be particularly rare); but Audiffredi is copious and satisfactory: see the *Bibliogr. Instruct.* vol. iii. p. 629; *App. Libror. Sec.* XV. col. 135; *Index Libror.* vol. ii. p. 155; and *Edit. Ital.* p. 318. The latter properly informs us both of the nature of the work and of the method of its typographical execution; but Ginguené, as might have been expected, is yet more particular upon the former subject. 'C'est un ouvrage de critique dans lequel il [Dante] comptait donner un commentaire sur quatorze de ses *canzoni;* mais il n'exécuta ce dessein que sur trois seulement. Il voulut faire entendre par le titre que ce serait une nourriture pour l'ignorance. Il semble en effet y étaler comme à plaisir l'étendue de ses connoissances en philosophie platonique, en astronomie et dans les autres sciences que l'on cultivait de son temps. Les formes en sont toutes scholastiques; la lecture en est fatigante; mais on le lit avec un intérêt de curiosité philosophique. On aime à reconnaître l'effet des méthodes adoptées, dans le tour qu'elles donnent aux esprits les plus distingués; or, cet ouvrage prouve très évidemment que l'auteur avait une force d'esprit et des connoissances au-dessus de son siècle, et que les méthodes suivies alors dans les études

* This plate is of course a gratuitous ornament; but it seems an enlargement of the one introduced in the *Monte Sancto de Dio:* see post.

étaient détestables.' *Histoire Littéraire d'Italie*, vol. i. p. 468-9. We now return to the volume itself.

On the recto of a i it commences thus :

CONVIVIO DIDANTE ALIGHIERI
FIORENTINO
f ICHOME DICE ILPHILOSO
pho nel principio della prima philosophia :
Tutti gli huomini naturalmẽte desiderano
di sapere. Laragione di che puo essere sie,
&c. &c. &c.

The poetry is uniformly printed in a large, and the commentary in a small, roman type; and the first canzone commences on the reverse of b iiii. The signatures, from a to l, run in eights; but l has 10 leaves. On the recto of l 10, we read the following colophon :

Impresso in Firenze per ser Francesco bonaccorsi Nelan
no mille quattrocento nouanta Adi. xx. di septembre.

In the whole, 90 leaves—not numbered. This is a tolerably fair copy; in old French morocco binding.

817. Decor Puellarum, seu Honore De Le Donzelle. *Printed by Jenson.* (*Venice.* 1461: *or rather* 1471.) Quarto.

This is the celebrated impression, concerning which, for upwards of half a century, bibliographers were engaged in discussions respecting the genuineness of its date, and the consequent introduction of printing into Italy, by Nicholas Jenson, four years before its acknowledged establishment in the Monastery of Soubiaco; where the Institutes of Lactantius were printed in the year 1465: see vol. i. p. 204. These discussions, or controversies, now cease to engage the attention of the well-informed; since it appears quite decisive, that instead of the date of 1461, we should read that of 1471. Paitoni and the Abbé Boni * were among the most zealous defenders of the

* Paitoni's work bears this title: '*Venezia, la prima Città, fuori della Germania, dove si esercitò l'Arte della Stampa, Dissertazione, &c. In Venez.* 1756, 8vo. The Abbé Boni's dissertation is introduced at the end of his *Biblioteca Portatile*, vol. ii. xli.

genuineness of the printed date, as below; and Dr. Adam Clarke has taken the pains of presenting the English reader with a version of Boni's essay—which is not divested of interest: see his *Bibliographical Miscellany;* vol. ii. p. 17-47. The most forcible objection against the legitimacy of the date of 1461, is, the *complete inactivity* of Jenson's press from that period to the year 1470—when, after this latter period, it was *constantly employed* till the death of its director.*

Whoever reads the accounts of this impression by Morelli and Sardini, —to which add Denis's disquisition upon the legitimate claim of JOHN SPIRA to the parentage of the Venetian press—need not have recourse to sounder reasoning upon the fallacy of considering the present volume as the first production of printing in Italy: see the *Bibl. Pinell.* vol. iv. p. 43-46: *Storia Critica di Nicolao Jenson;* lib. iii. p. 10; *Suffragium pro Johanne de Spira, &c. Vienn.* 1794, 8vo. Panzer has collected, in his usually concise manner, almost all the authorities upon the subject: *Annal. Typog.* vol. iii. p. 75. It remains now therefore only to subjoin a minute and faithful account of this rare and interesting volume. The whole of the first page, on the recto of the first leaf, is as follows:

QVESTA SIE VNA OPERA LA QVALE SI CHIAMA DECOR PVELLARVM: ZOE HONORE DE LE DONZELLE: LA QVALE DA REGOLA FORMAE MODO AL STATO DE LE HONESTE DONZELLE.

* Boni is both whimsical and feeble in combating this argument. 'To this specious objection (says he) of "What has Jenson done from 1461 to 1470?"—it may be replied—"The Doge Malipiero, who was perhaps his Mæcenas, having died suddenly in the year 1462, and left him without protection, he went elsewhere to better his circumstances.' But if (as Boni afterwards observes,) 'he became rich by teaching the art to the Italians, previous to 1470,'—what was to prevent his continuing to exercise his art after the death of his *supposed* patron? What could have more effectually 'bettered his circumstances?'—And why was he to 'go elsewhere' to teach this art? Whoever is in the least conversant with the history of ancient printing, will find, that there is generally, if not always, a regular succession of dates in books authenticated to have been executed at certain places: and it is chiefly the *hiatus* between the year 1468 and 1478 that renders the book, supposed to have been executed at Oxford, at the former period, a spurious production: that is, not printed at the University according to its date. I should add, that Boni, incorrectly, calls the above volume *an octavo.*

ILECTISSIME FIOLE
IN CHRISTO IESV:
Mosso da li accesi & calidi
desiderii uostri: & dagli
soliciti priegi che humel,
mente frequentate che cum le mie
debeluce oratiõe de priegi lo altissomo
& eterno signor dio che ue concedi
bona uentura nel uostro maritate: o
deliberato per uostra maior satisfaciõe
& perpetua consolatione de notarui
el modo de aquistar dal signor dio &
da gli homini del mondo bona & opti,
ma uentura: lo qual ordene se uui
&c. &c. &c.

A full page contains 22 lines. There are neither numerals, signatures, nor catchwords. The first book begins on the reverse of the third leaf; and the whole work is much divided and subdivided into chapters and sections. On the reverse of the 10th leaf, begins a set of pious ejaculations to the Virgin, which occupy 6 pages. On the recto of the 59th leaf, mention is made of the treatise called '*Fior de Virtu*' and '*Specchio della Croce:*' thus—'Ancora fior de uirtu: quello libreto che si chiama palma uirtutum: & quello che se chiama gloria de la dõne: spechio della croce & simel altri utili & uirtuosi libri.' Again, at folios 96 rev. and 97 recto, we find the following notice of the work entitled 'Luctus Christianorum,'* 'uui porete esser satisfacte per una operetta chiamata luctus christianorum zoe pianto de christiani: &c.'† May not these notices refer to the works *already printed* (probably by the same printer) under their respective denominations? and if so, how can the *present volume* be the *first production* of an Italian press? On the recto of the 118th and last leaf, is the following extraordinary colophon:

* See ante; and post.

† The above passages are submitted to the reader in consequence of slips of paper having been inserted, in the respective places where they occur, by the Noble Owner of the copy under description.

ANNO A CHRISTI INCARNA,
TIONE. MCCCCLXI. PER MAGI,
STRVM NICOLAVM IENSON
HOC OPVS QVOD PVELLA,
RVM DECOR DICITVR FELICI,
TER IMPRESSVM EST.
LAVS DEO.

The reverse is blank. De Bure, who has rather a particular account of this rare book, observes that there were only three copies of it known in Paris. Those of the President de Cotte, and Randon de Boisset were incomplete; but the copy in the Gaignat Collection was equally perfect and beautiful. *Bibliogr. Instruct.* vol. ii. p. 204-10. The present is a sound and desirable copy, in red morocco binding.

818. FREZZI. IL QUADRIREGIO. *Printed by Stephen Arns. Peruscia.* 1481. Folio.

PRIMA EDIZIONE. 'Editiones omnes huius operis raræ, sed hæc rarissima:' says Fossi in the *Bibl. Magliabech.* vol. i. col. 709-10. Fossi refers to a very good account of this edition by Freytag, in his *Analect. Literar.* p. 350-1; but Freytag is chiefly indebted to a still better description of the earlier impressions of the Quadriregio in Niceron's *Mém. des Hommes Illustres,* vol. vii. p. 143-153. This 7th volume of Niceron bears the date of 1729; and the author of it does not scruple to say that, 'of the first six early editions of Frezzi*—not only Maittaire, but many Italian authors, who have written upon the History of Printing, are entirely ignorant.' There are, however, brief but correct notices of it in Maittaire's 1st vol. (edit. 1733) p. 423, in Marchand's *Hist. de l'Imprimerie,* p. 76, and in the more recent authorities of the *Cat. de la Valliere,* vol. ii. p. 510, and *Index Libror.* vol. ii. p. 46. Fossi (*ut supr.*) is more satisfactory than either. In the *Bibl. Bigot.* 1706, p. 43, n°. 1799, there is a copy of it described to be

* The dates of these six editions are 1481, 1494, 1501, 1508 (twice at Florence in this year) and 1511. Niceron himself was therefore ignorant of the impressions of 1488, and of a dateless one in the XVth century. See Panzer, vol. ii. p. 56; vol. i. p. 434.

with ms. notes. We proceed to a particular and faithful description of this exceedingly rare volume.

The recto of the first leaf presents us with the following titles, printed in red; above a large rude wood-cut of the letter L, with a border, in the same style of embellishment, on the left:

> Jn comincia el libro intitulato Quatriregio del decursu della uita hūana De meſser Federico Fratre dellordine de sancto Domi nico Eximio maestro in sacra theologia: Et ia uescouo della cicta de Foligni: Diuidese in quatro libri partiali secondo quatro reg ni. Nel primo se tracta del regno di dio Cupido. Nel secondo del regno de Sathan: Nel tertio de regno delli vitii. Nel quarto ꝛ ultīo del regno de dea Minerua ꝛ de uirtu.
>
> Capitolo primo Jn eſso sedescriue el tempo ꝛ el loco quādo ꝛ doue allautore īuocante ap parue dio Cupido Et sua ioconda forma li manifesta promectēdoli ad suo noto ferire et accēdere in amore suo una uenusta nīpha de dea Diana dicta Filena Et cōducelo in ori ente ꝛ ſerua la promeſsa.

The impression * is uniformly printed in double columns, in a neat Gothic character, having 40 lines in a full page. The signatures, from a to n, run in sixes: n has eight leaves, including a blank one for the eighth. On the recto of n vij, we read the colophon thus:

* Niceron observes that there are 'some very instructive passages in the poem of the Quadriregio; and that the greater number of those who have spoken of it, place it next in estimation to Dante's works, to which it is hardly inferior.' A recent authority remarks that the *Dettamondo of Fazio degl' Uberti*, and the above work, are in many respects servile imitations of their illustrious model—the *Divina Commedia*. The Quadriregio has met with a better fortune than the Dettamondo, and has consequently been more read. But notwithstanding it also possesses a tolerable share of poetical merit, its mystical subject, encumbered with all the heavy dulness of the fashionable theology, appears to render it less worthy of preservation. *Quarterly Review*, vol. xi. No. XXI, p. 25.

Finiscie el libro decto el Quatriregio del de cursu della uita hũana de meſser Frederico ia uescouo della cicta de fuligini Maestro ex imio ĩ sacra theologia fratre dellordĩe de sã cto Dominico con sũma diligentia emenda to. Et impreſso a Perusscia per Maestro Steffano arns almano nel M.cccc.lxxvi.

This copy, which is rather a large and desirable one, although in some places much stained, was obtained at the sale of Mr. Wogan Browne's library, in Ireland, at a price proportioned to its rarity. It has been since elegantly bound in green morocco.

819. GLORIA MULIERUM. (*Printed by Jenson; without Place or Date.*) Quarto.

De Bure (*Bibliogr. Instruct.* vol. ii. p. 208-9) has given a very faithful description of this rare volume, to which Morelli is well content to refer his reader: *Bibl. Pinell.* vol. iv. p. 46-7. The former says it was unknown till his own time; and conceives it to be a sort of continuation of the 'Decor Puellarum.' It is printed in the same form with this latter work, but a full page contains only 21 lines. There are neither numerals, signatures, nor catchwords. The prefix, on the recto of the first leaf, is thus:

QVI COMENZA EL PROEMIO
DEL ORDINE DEL BEM VIVER
DE LE DONE MARIDADE CHIA,
MATO GLORIA MVLIERVM.

The present copy, which was in the Crevenna Collection, unluckily wants the 7th leaf. To be perfect, there should be 15 leaves. On the reverse of the 15th, we read the ensuing colophon:

ADVNQVE GVARATIVE DA
LO PECCATO MORTALE SO-
PRA DICTO CHE DE TVTTI

LI ALTRI CVM LAQVA SAN, CTA CVM LEELIMOSINE Cum pater nostri e cū cōdolerue de quello haueti facto subito ue e remesso e per, donato. FINIS.

This is rather an indifferent copy; in highly ornamented red morocco binding.

820. Guerino Il Meschino. *Printed by Bartholomeus de Valdezochio. Padua.* 1473. Folio.

Prima Edizione. This is without doubt one of the rarest volumes in existence. No copy of it will be found in the Collections of Capponi, Floncel, Crofts, Crevenna, or Pinelli; and although a copy of it is noticed in the Catalogue of the Royal Library, at Paris (*Belles-Lettres*, pt. ii. p. 40), yet the Catalogues of De Boze, Haym, Guyon, Pompadour, Gaignat, and La Valliere, will be searched in vain for any mention of it. On the other hand, with the exception of Maittaire, none of the older bibliographers * had a knowledge of it. The account in the *Annal. Typog.* vol. i. p. 325, note 2, is not quite so particular

* The Capponi Catalogue refers us to the *Eloquenza Italiana*, p. 82, of Fontanini; but in the edition of that work by Apostolo Zeno, vol. ii. p. 160, 199—(being chapters vi and vii, devoted to Romances) I find no mention made of the above Romance. Crescimbeni, *Comment.* vol. i. p. 331, thought that the impression of 1480 (the only one in the Capponi Collection) was the first. The compiler of the Capponi Catalogue takes his description of the edition of 1473 from Maittaire. Ginguené is particular and instructive. He admits that, of all the prototypes or supposed originals of the *Divina Commedia*, the 27 chapters (namely, from ch. 160 to ch. 188) of the 6th book of Guerino the Unhappy may have the best claims to that pretension. These chapters relate to the Episode of St. Patrick undergoing the purgatory of the well. 'Entre ce plan et celui du Dante (says Ginguené) il y a certainement de grands rapports.' But it should seem, from the same authority, that the Romance of Guerino was of *French original;* and that, in such original, Dante might have had a glimpse of his plan—while the stronger features of resemblance, which now appear between the two works, are the performance of an *Italian translator*, of the name of Andreus, who chose to fashion this episode after the popular model of Dante's poem. The learned Bottari is of this opinion, to which Ginguené seems to subscribe; especially as, in a still more ancient French Romance (*Marie de France*) the tale of St. Patrick is introduced, but in a shorter and simpler manner. *Histoire Littéraire d'Italie*, vol. ii. p. 24-6. Mr. Dunlop, in his amusing and instructive *History of the Origin of Romantic Fiction in Europe*, has given an interesting analysis of the Romance itself.

as could be wished; yet it is evident that the author of that work had either seen, or was favoured with a particular description of, the volume itself. Clement, Mittarelli, Braun, Seemiller, and Fossi, have alike omitted to notice it. Later bibliographers have however a brief memorandum of it; and one rejoices to see the meagre sum of 60 livres, affixed as the value of it by Fournier, corrected by the more judicious valuation of Brunet; who tells us it is 'at least worth from 400 to 600 francs.' See the *Dict. Portatif.* &c. p. 244; 1809: *Manuel du Libraire,* vol. i. p. 501. La Serna Santander is not so satisfactory as Brunet: *Dict. Bibliogr. Choisi,* vol. ii. p. 473. It remains therefore to give a faithful description of this precious volume.

The recto of the first leaf presents us with a brief outline of the chief particulars of the Romance, under the following title:

In questo libro Vulgarmente setratta al una ystoria breue de re Karlo Imperatore poi del nascimēto & opere di quello magnifico caualieri nominato Guerino. & prenominato Meschīo per lo qualle se uade la narratiōe de le prouintie q̃si di tutto lo mōdo e dela diuersita de li homini e gēte. de loro diuersi costumi. de molti diuersi animali e del habitatione d'la Sibilla che se troua uiua in le montagne in mezo Italia & ancora del inferno secondo dechiara la ystoria seguitando lo exordio. Capitulo primo

This and every full page contains 34 lines. There are neither numerals, signatures, nor catchwords. The chapters are numbered in the roman numerals; and have a prefix, more or less, in capital letters. The last chapter, on the reverse of the last leaf but one, has this prefix:

COME MORI MILON E LA DONNA ET COMO HEBEEL Meschino molti figlioli & como mori Antenisca & El Meschino. Capitulo. CC.LIII.

On the recto of the 203d* and last leaf, we read the ensuing colophon:

* Brunet says there are only 202 leaves; but I count 203.

Lo infelice Guerino dito Meschino fiolo de dio Marte
de sangue Reale de Franzia Magnifico &
ualleroso Capitanio qui felicemente
lo libro suo fornito e in Padua
adi xxi. de Aurille
. M . CCCC.
Lxxiii.

Bartholomeus de Valdezochio ciuis Patauus
Martinus de septem arboribus Prutenus. F. F.

The reverse is blank. This edition is executed in the usually elegant manner of its printer; and the present copy of it, although slightly cropt and washed,* may be considered a great acquisition to the library of its Noble Owner. It is superbly and appropriately bound, in dark red morocco, by Mr. C. Lewis.

821. Hieronymo (La Vita, &c.) *Without Name of Printer, Place, or Date.* Quarto.

We have here another specimen of that delicate and peculiarly formed letter with which some of the earliest Classics have been described to be executed: see the editions of Florus, Horace, and Lucan, at pages 30, 65, and 139 of the 2d volume of this work. It should seem that all the books, executed with this type, are of extreme rarity; as Panzer appears to have seen few or none of them, and as the present impression will not be found in the Index of his 5th volume, at page 244, or p. 451. We proceed therefore to a faithful description of the edition; which, being in the Italian language, was probably not executed before the year 1471. The first 2 leaves are occupied by a table of the Visions and Miracles, &c. recorded in the biography of the Saint. The last title in the table, marked C . XX ., corresponds with the description given just before the end of the work; and therefore we may conclude the table to be perfect. The title has this prefix:

* That is, having the stains taken out by washing.

COMINCIA LA TAVOLA SOPRA LA VI TA EL TRANSITO ET GLI MIRACOLI DEL BEATISSIMO HIERONYMO DOCTO RE EXCELLENTISSIMO.

On the recto of the 3d leaf is the prefix to the Life, thus:

COMINCIA LA VITA E LA FINE DEL GLO RIOSO SANCTO HIERONYMO DOCTO, RE EXCELLENTISSIMO.

The impression is without signatures, numerals, or catchwords; and a full page contains 28 lines. After the life and death of the Saint, there is a brief narrative of the Miracles performed by him. The commencement of the latter will be found on the reverse of the 104th leaf, exclusively of the 2 leaves of the table just mentioned. It has this prefix:

Incominciano certi miracoli de sancto Hieronymo doctore excelentissimo de la chiesia de dio: quali fuorono facti in la cita de troia dopo la morte de sancto Hieronymo.

These Miracles occupy the 4 following leaves. I shall extract the last by way of a specimen:

Miracolo duno caualiero.

Nche fo un caualier frācesco il q̃le hauea un suo cauallo molto bello e de grāde ualuta al q̃le ca uallo presō un di molto forte i dolori iacea ī terra e nō si potea adiutare ne mutare laq̄l cosa il caualier uedēdo & essēdo despato de la uita del cauallo p ultimo remedio si uoto a sācto Hieronymo che se rēdesse sanita al cauallo offerirebbe uno fiorno do ro alpoa de la chiesia sua e facto il uoto: il cauallo si leuo tutto sanato & il caualier adīpi il suo uoto.

FINIS.

Four leaves and a half are then devoted to the testimonies of certain fathers in commendation of St. Jerom. On the reverse of the 5th of these leaves are some Italian verses, thus entitled:*

Oratione deuotissīa dedicata a sācto Hieronymo

These verses conclude on the recto of the ensuing leaf; when we read as follows:

. FINIS .

Qui si contien del glorioso e degno
Hieronymo: lauita el bel finire
Chel fece a nostro exempio per salire
Con uerde palma nel beato regno.

The reverse is blank. In the whole, inclusively of the 2 leaves of table, there are 116 leaves. The present may be called a sound and desirable copy: in red morocco binding.

822. Iosepho. Della Historia Della Guerra Hebbono i Gudei con i Romani. *Printed by Bartholomeus. P. adi VI. di Luglio. Florence.* 1493. Folio.

Prima Edizione. This is not only the first impression of an Italian version of Josephus, but it appears to be the only edition, in the Italian language, published during the XVth century. De Bure tells us that 'several bibliographers have mentioned it, but have not entered into any details upon the subject.' De Bure himself being equally barren with his predecessors, it is probable the volume never came under his notice.

* They begin thus:

heronymo doctor graue & diserto
lume di nostra chiesia: & gran splendore
de la fede christiana per tuo merto:
Tu sei presente aquel padre & signore
che per humana giente pati morte:
et per la faccia uedi il creatore
Gran parte tu sei quel che macchonforte:
&c. &c. &c.

Bibliogr. Instruct. vol. v. p. 467. Laire refers to De Bure; adding little to his account of it. *Index Libror.* vol. ii. p. 186. It shall be our object to supply these deficiencies.

The recto of the first leaf is blank: the reverse of it contains an epistle in commendation of history in general, and of that of Josephus in particular. The recto of the 2d leaf, sign. a i, has the following prefix:

¶ INCOMINCIA IL PROEMIO DI IOSEPHO EBREO NEL LIBRO DELLA HISTORIA DELLA GVERRA HEBBONO IGIVDEI COROMANI.

The first book commences on the recto of a 3. The signatures, a to z, &, ɔ, and ꝛ, run in eights, with the exception of ꝛ; which has only 6 leaves. On the recto of the 6th of this latter signature, we read the following colophon:

¶ Impresso in Firenze per Bartholomeo. P. adi. vi. di Luglio MCCCCLXXXXIII.

This edition is elegantly printed; but the present copy of it is unluckily a very indifferent one. In vellum binding.

823. Luctus Christianorum. *Printed by Jenson.* (*Venice.*) 1471. Quarto.

This is the identical copy which is described (in rather too flattering a manner) in the *Crevenna Catalogue*, vol. i. p. 184. It is defective in the 7th leaf.* On the recto of the 1st leaf we read this prefix:

QVESTA E VNA OPERA LA QVALE SE CHIAMA LVCTVS CHRISTIANORVM EX PASSIONE CHRISTI. ZOE PIANTO DE CHRISTIANI PER LA PASSION DE CHRISTO IN FORMA DE MEDITATIONE.

* The same defect is found in the Crevenna copy of the Gloria Mulierum: see p. 121 ante.

There are 14 lines below; but a full page contains 22 lines. When perfect, the copy should contain 64 leaves; without numerals, signatures, or catchwords. The recto of the 40th leaf is blank. On the reverse of the last leaf is the colophon, thus:

A CHRISTI NATIVITATE ANNO. M.CCCC. LXXI. PRIDIE nonas apriles a præclarissimo librorꝝ exculptore Nicolao gallico impressa est passio christi deuotissima.

. FINIS.

Bibliographers notice the exact similarity of the mode of printing between the *Luctus Christianorum*, the *Decor Puellarum*, and the *Gloria Mulierum*; and Sardini, who places this volume as the first in the year 1471, arranges the *Decor Puellarum* as the 5th in the same period. Indeed, there seems hardly any reasonable doubt about their having been all consecutively printed within the last mentioned year. This copy is in red morocco binding, elaborately ornamented.

824. Monte Sancto di Dio. *Printed by Nicolo di Lorenzo. Florence.* 1477. Quarto.

There is a particular account of this interesting and very uncommon work in Laire's Catalogue of the early printed books of Cardinal Loménie de Brienne; *Index Libror*, &c. vol. i. p. 409-416. It was unknown to Maittaire, Haym, Mazzuchelli, the author of the *Bibliographie Instructive*, and Heinecken; and has escaped the researches of La Serna Santander. Denis briefly notices it from the *Duke de la Valliere's Catalogue*; in which latter publication, vol. i. p. 255, and particularly in the '*Additions*,' p. 30, it is described somewhat minutely. That copy, however, was not so complete as was the one in the Casanatensian library at Rome; which furnished the Abbé St. Leger with the materials of his description of it. This minute description, with some curious remarks upon the first books ornamented with engravings, will be found in the Abbé's three *Lettres addressées à M. le Baron H**** (*Hass*): 1783, 8vo. a brochure, which has long escaped my researches; and to which Laire, De Murr, and Fossi, seem to refer

with satisfaction. It must also be observed that the latter, in his *Bibl. Magliabech.* vol. i. col. 317-318, has well described this work; calling it ' Editio rarioribus bibliothecarum cimeliis adnumeranda.' The Abbé Rive, in a note in his *Chasse aux Bibliographes*, p. 365, &c. has given some desultory account of it, in his tediously-systematic abuse of De Bure. He tells us that the Duke de la Valliere obtained it from the library of M. Jackson of Leghorn, who gave only 31 livres 10 sous, for it; and that it was sold at the Valliere sale for 610 livres: the original velvet binding having been taken off for a morocco one. The author of the work itself, was Antonio da Siena, surnamed Bettini.

This work is divided into *three parts.* The first part treats of THE MOUNT OF CHRIST, and has 115 chapters: the second, of THE GLORY OF PARADISE, and has 15 chapters: the third, of THE PUNISHMENTS OF HELL, and contains 7 chapters. An engraving precedes each of these parts. On the recto of the first leaf, we read thus:

[S]Ommario et brieue dimostratione diquanto si contiene inquesto libro detto monte sancte didio: Compilato et composto daldeuoto docto seruo di yhesu Cristo, frate Antonio dasiena pouero yhesuato Alpresente Reuerendissimo ueschouo difulgino Nel quale si dichiara qualsia il fine pfecto & sommo delfidel cristiano: &c.

At the bottom of the following page, or reverse of the same leaf,

: AMEN:
SEGVITANO ECAPITOLI ET PRIMA:

Then a table of three leaves: on the recto of the third, at bottom—

: FINIT TABVLA PER NICHOLAVM:
: FLORENTIE:

On the reverse of this third leaf, which is the fourth from the beginning, is a large copper-plate, from a part of which the subjoined fac-simile is taken. At top, there is a fine whole length figure of our Saviour, three inches high, with elevated arms and hands: the drapery of this figure is extremely tasteful:* a glory surrounds his head, and

* Mr. Ottley has made a fac-simile of it in his valuable work upon *The History of Engraving.*

a number of flaming cherubim and seraphim encircle him. Beneath, are the figures engraved on the ANNEXED PLATE. The ladder extends to the feet of our Saviour: a mountain, with Christ crucified, is in the back ground. A label extends from the arm of the man, with a Latin inscription, 'LEVAVI OCVLOS MEOS Ī MŌTES VNDE VENIAT AVXILIAM MICHI AVXILIVM MEVM A DOMINO.' Beneath is the fiend, as in the plate. The ladder is chained to the mountainous rock in the back ground. Many more inscriptions are to be seen upon the ladder—of which the accompanying fac-simile, taken by myself, is presumed to convey a tolerably just notion.

On the recto of the ensuing leaf:

'Inconmincia ellibro intitulato monte sancto didio Composto damesser Antonio da Siena Reuerendissimo ueschouo difuligno della congregatione de poueri Iesuati. Capitulo. Primo.'

On the next leaf but one ensuing, or on the recto of the third from the copper-plate, is sign. a. i., which runs to eight; b, has the same number; but is only marked b. i, b. ii. The signatures continue in eights, (except i, with nine*) but are irregularly printed, as far as r. iiii.: on the recto of which is the colophon:

ſFinito elmōte sc̄o didio pme Nicolo dilorēzo dellamagna FLORENTIE. X. DIE MENSIS SEPTEMBRIS ANNO DOMINI. M.CCCCLXXVII.

The reverse is blank. The fuller pages contain from 33 to 36 lines. We now proceed to describe the remaining copper-plates. On the reverse of sign. n. viii. is another fine engraving of a whole length of our Saviour, as in the second ANNEXED PLATE; surrounded, in the original, by cherubim and seraphim. On the recto of p. vij. is a copper-plate of a tri-mouthed fiend eating men and women; of which a fac-simile is given in the *Cat. de la Valliere*, vol. i. p. 255. This book is printed in a full size Roman type, similar to the larger type of the Dante of 1481, and to that of the Berlinghieri: vide pp. 64, 108. There are neither numerals or catchwords. Laire advises the reader

* Signature l v seems to have been designed for a copper-plate, as the text is curtailed of its usual length.

To face p. 130, N°1.

Fac-simile of part of the first plate in the MONTE SANCTO DI DIO. 1477

Fac-simile of a portion of the second Copper-plate in the MONTE SANCTO DI DIO. 1477.

not to trust to the signatures, which are ' faithlessly marked;' but he says, correctly, that the volume contains 131 leaves.

It is observed by Laire, that these copper-plates are executed on separate leaves, and not incorporated with the text; on the contrary, each of them has text on the reverse of the impression. They are undoubtedly very great curiosities; and exhibit the EARLIEST SPECIMENS EXTANT OF COPPER-PLATE ENGRAVING, with a DATE SUBJOINED, in a printed book. Whether they were executed by Baldini, or Boticelli, must perhaps remain a disputed point. They are precisely in the manner of those of the Dante of 1481; of which fac-similes have been given at page 114 ante. The present is a sound and perfect copy; beautifully bound by Roger Payne, in olive-colour morocco, and probably, for tasteful decoration, is exceeded by no effort of that distinguished artist.

826. PETRARCHA. SONETTI E TRIONFI. *Printed by Vindelin de Spira. Venice.* 1470.

PRIMA EDIZIONE. This first edition of the Sonnets and Triumphs of Petrarch was so scarce in the time of De Bure, that it is said, in the *Bibliogr. Instruct.* vol. iii. n°. 3341, that not a single copy of it could be found in Paris. Accordingly De Bure, instead of giving a description of the present volume, has entered into a comparison of the Padua edition of 1472, with an ancient one of which he had an imperfect copy, and which he conceived, erroneously, to have been this first impression by Vindelin de Spira. He has also given three several ways of printing the colophon to this edition; none of which is accurate. The ancient edition, as will also be presently proved, turns out to be the one printed by Leonard Achates, in 1474. We may now proceed to a description of this exceedingly precious volume: among the most beautiful, as well as the rarest, of those executed by Vindelin de Spira.

On the recto of the first leaf the table begins, thus:

Pie decolli oue labella uesta
Amor piangeua & io chonlui taluolta
A pollo sancor uiue el bel disio
A mor chonsue promesse lusingando

A i bella liberta come tu mai
A uenturoso piu chaltro terreno
A mor fortuna & lamie mente schiua

There are 30 lines to this page; and the table occupies the first seven leaves, or fourteen pages. On the recto of the ensuing, and 8th leaf, the first Sonnet begins thus:

OI CHASCOLTATE INRI
me sparse ilsuono
Diquei sospiri ondio nudriual core
Insulmio primo giouenile errore
quandera in parte altro huom da quel chi sono
del uario stile inchio piango & ragiono
fra le uane speranze el uan dolore
oue sia chi per proua intenda amore
spero trouar pieta non che perdono
Ma ben ueggio hor si come alpopol tutto
fauola fui gran tempo onde souente
dime medesmo meco miuergogno
& delmio uaneggiar uergogna el fructo
el pentersi el conoscer chiaramente
che quanto piace almondo e breue sogno

This page has 29 lines. The Sonnets occupy 136 leaves. On the recto of the following, or 137th leaf, the TRIUMPHS begin thus:

EL TEMPO CHE RINNOVA
imiei sospiri

This page contains 25 lines; a full page 30. The Triumphs extend to 37 leaves. In the whole, 179 leaves: without numerals, signatures, or catchwords. On the recto of the last leaf we read the following colophon:

: FINIS. MCCCCLXX.

Quę fuerāt multis quōdam confusa tenebris
Petrarcę laurę metra sacrata suę

Christophori et feruens pariter cyllenia cura
Transcripsit nitido lucidiora die.
Vtq; superueniens nequeat corrumpere tēpus
En Vindelinus ęnea plura dedit.

This colophon is printed with tolerable accuracy in Laire's *Index Libror.* vol. i. p. 226-7; and in the *Dict. Bibliogr. Choisi.* vol. iii. p. 245. A 'marvellously beautiful' copy of it was in the Pinelli collection, and was sold for 27*l.* 6*s.*: see *Bibl. Pinell.* vol. iv. p. 343, n° 2350. In the Crevenna copy about a dozen leaves required to be inlaid; otherwise it was a good one: *Bibl. Crevenn.* vol. iii. n°. 4676. The Duke de la Valliere's copy was sold for 1330 livres: *Cat. de la Valliere,* vol. ii. n°. 3579: and that of Cardinal de Lomenie's, in Laire's Index, for 664 livres. A copy was in Consul Smith's library: see the *Bibl. Smith,* p. CCCLXII. The reader may consult the brief notice of Maittaire, vol. i. p. 296 (who erroneously thought there was an anterior edition by Valdarfer) and Haym, vol. ii. p. 61; which latter is copied from the edition of 1741, where the sum of 80 livres is affixed as the value of this impression. Haym notices a beautiful copy of it in the library of Signor Gagliardi of Brescia; and seems to infer, from Tomasini, that there was a copy of it UPON VELLUM in the library of St. Mark. This is not improbable; as it is justly observed by him 'that it was the custom of the early printers to strike off a few copies of their books upon vellum; by way of making them rarities.' The usual copy, 'adorned with a miniature at the beginning,' was in the Capponi Collection; *Cat. Capponi,* p. 294; and an imperfect one, wanting only the table, was purchased by Mr. Roscoe, at the sale of the Merly Library, for 50 guineas. The present copy, in red morocco binding, is a most desirable one, from the beauty and soundness of its condition.

827. PETRARCHA. SONETTI E TRIONFI. *Printed by Martinus de Septem Arboribus. Padua.* 1472. Folio.

SECONDA EDIZIONE: of extreme rarity and value. On the recto of the first leaf begins the table, thus:

A piedi colli dela bella uesta a Ca	iii.
A qualuncha animal chalberga īterra	vi.
A mor piangeua & io cō lui tal uolta	x.
A pollo se ancor uiue el bel desio	xv.
A mor cum sue promese lusengando	xxxv.
A i bella liberta come tu mai	xli.
A uenturoso piu chaltro terreno	xlv.

The table ends on the recto of the eighth leaf: 'EXPLICIT TABVLA.' On the reverse of the same leaf, we have an interesting memorandum of Petrarch, concerning Laura's life, &c.; which, as it does not occur in the first edition, shall find a place in the note below.*

On the recto of the following, and 9th leaf, the first sonnet is printed wholly in capital letters: thirty lines. The Sonnets occupy 138 leaves. On the recto of the 138th:

‡ '[L]AVRA PROPRIIS Virtutibus illustris & meis lōgū celebrata carminibus primum oculis meis apparuit sub primum adolescētiæ meæ tempus Anno Domini .M.CCC.XXVII. die vi. aprilis in eclesia sāctæ claræ auinioni hora matutina. & in eadē ciuitate eodē mēse aprilis. eodē die sexto. eadē hora. matutina Anno aūt domī M.CCC.XLVII. ab hac luce lux illa subtracta. cū ego forte Verone essem heu fati mei nescius. Rumor aūt īfelix per litteras Ludouici mei me repit anno eodē mense maio die xviiii. mane. Corpus illud castissimum ac pulcherrimum in locum fratrum minorum repositum ipso die mortis aduesperam Animā quidē eius ut de affricano ait Senecca ī cælum unde erat rediisse mihi persuadeo. Hæc autē ad acerbā rei memoriā amara quadam dulcedine scribere uisū ē. Hoc potissimū loco. qui sæpe sub oculis meis rediit. ut cogitem nihil esse debere. quod amplius mihi placeat ī hac uita. & effracto maiori laqueo tempus esse de babilone fugiendi Crebra horum inspectione ac fugacissimæ ætatis extimatione commouear. quod præuia dei gratia: facile erit præteriti temporis curas superuacuas: spes inanes. & inexpectatos exitus acriter ac uiriliter cogitanti.'

We learn from the Venetian edition, supposed to have been printed by Jenson, in 1473, that this memorandum of Petrarch was written by him in a MS. volume of Virgil in the Pope's library: vide post.

FRANCISCI PETRARCAE
POETAE EXCELLENTIS
SIMI RERVM VVL
GARIVM FRAG
MENTA EXPLI
CIVNT.

On the recto of the following leaf, begin the TRIUMPHS: the first page being wholly in capital letters, and containing 26 lines. The Triumphs conclude on the reverse of the 37th folio, from the beginning, inclusively, thus:

FRANCISCI PETRARCAE
POETAE EXCELLENTIS
SIMI TRIVMPHI
EXPLICIVNT.

. . .

A full page has 30 lines. Then follows a life of Petrarch, written in Italian, in seven pages, ending thus:

quando el Petrarcha mori era il bochazio
diminor eta de lui de an
ni. ix. & cosi per suc
cessione andoro
no lumuse
finis.
VI
TE
.F.
AMEN AL .P. PHA ET O

On the reverse are two Italian sonnets in praise of the poet's memory. The colophon occupies the recto of the following leaf, thus—

Francisci petrarcæ laureati poetæ
necnon secretarii apostolici
benemeriti. Rerum
uulgariū fragmē,
ta ex originali
libro extracta
In urbe pa
tauina li
ber abso
lutus est
fœlici
ter.
BAR. de Valde. patauus. F F.
Martinus de septem arboribus Prutenus.
M.CCCC.LXXII.
DIE VI. NO
VEN
BIRS.*

The preceding description of this rare and beautiful volume will probably be found more accurate and satisfactory than those of De Bure and La Serna Santander; see the *Bibliogr. Instruct.* vol. iii. n°. 3342; and *Dict. Bibliogr. Choisi,* vol. iii. n°. 1066. De Bure is prolix, without being particular. He notices copies in the collections of Gaignat, Lauraguais, and Paris de Meyzieu. The copies of La Valliere and of the Cardinal de Lomenie were not in desirable condition. The Crevenna copy was perfect, with a transposition of the last five leaves. See *Cat. de la Valliere,* vol. ii. n°. 3580; *Index Libror.* vol. i. p. 283; and *Bibl. Crevenn.* vol. iii. n°. 4677. It may be worth noticing that Panzer, vol. ii. p. 363, has made an hasty reference to Maittaire, vol. i. p. 416, instead of to p. 316—the page here referred to being erroneously numbered 416. This impression was not in the Pinelli collection; but a copy of it will be found in the *Catalogue of Consul Smith's Books,* p. CCCLXII: which copy is thus noticed by the editor of the *Bibl. Ital.*

* Sic.

p. 98, edit. 1741: 'Vn esemplare di questa Edizione ritrovasi nell' inestimabile raccolta d'ottimi, antichissimi, e nobilissimi libri stampati, e manoscritti, fatta dal diligentissimo Signor Giuseppe Smith, Inglese abitante in Venezia.' Speaking of the volume itself, he adds—'E in foglietto bis lungo, di carattere molto bello.' There are neither numerals, signatures, nor catchwords. In the whole, 196 leaves. The present is a fine copy, in red morocco binding.

828. PETRARCHA. SONETTI E TRIONFI. (*Supposed to have been printed by Jenson.*) *Venice.* 1473. Folio.

Bibliographers are agreed in assigning this edition to the press of Nicolas Jenson. Its elegance undoubtedly justifies this conclusion. Such was the estimation in which it was formerly held, that De Bure tells us, till the two preceding editions were discovered, the present was considered the first impression 'by well informed men:' yet these 'gens fort instruits' appear to have never consulted Haym, where it stands as the *fifth* edition in succession. It should seem, that the copy of it, in the Hoym Collection, there called the first, had misled the bibliographers of that time.*

A table of 7 leaves, as in the former editions, precedes the text. A part of the fourth *Canzone* is here selected:

n EL dolce tēpo de la prima etade
Che nascer uide & ancor quasi ī herba
La fera uoglia che p mio mal crebbe
Perche cātando il duol si disacerba
Cantero comio uissi in libertade
Mētre amor nel mio albergo asdegno sebbe
Poi seguiro si cōme alui nencrebbe
Troppo altamente. e che di cio mauēne

* Count Hoym's copy had been, formerly, Du Fay's; and the note in the *Bibl. Hoym*, no. 2463, is an exact transcript of what appears in the *Bibl. Fayana*, no. 2060. This note informs us that Du Fay had, in his own copy, written 'a curious and copious' account of the differences of the edition from those which followed. This copy was sold for 240 livres, at the dispersion of Du Fay's library, 1725; but produced only 174 at the sale of Count Hoym's books.

Di cio son facto a molta gente exempio
Ben chel mio duro scempio.
Sia scripto altroe. si che mille penne
Ne son gia stanche. & quasi in ogni ualle
Rĩbombi il suon de miei graui sospiri (*fol.* xiii. *rev.*)

At the end of the Sonnets, on the reverse of folio 144—including the table—we read as follows:

FRANCISCI PETRARCAE
POETAE EXCELLEN
TISS. CARMINVM
AMORVM
∴ FINIS ∴

At the end of the Triumphs, on fol. 37, reverse, from the beginning of them:

∴ DEO GRATIAS ∴

FRANCISCI PETRARCAE POETAE
EXCELLENTISSIMI TRIVMPHVS
SEXTVS ET VLTIMVS DE*
ETERNITATE EXPLICIVNT

M.CCCC. LXXIII. NICOLAO MAR
CELLO PRINCIPE REGNANTE IM
PRESSVM FVIT HOC OPVS
FOELICITER IN VENETIIS
∴ FINIS ∴

Then follow the *Memorabilia*, and the *Life of Petrarch:* (the latter in the Italian language) comprehending 5 leaves.* On the reverse of the last

EXPLICIVNT TRIVMPHI ET
VITA PETRARCE.

However particular may be the accounts of De Bure, and of the La

* On the reverse of the first of these 5 leaves, there is a fragment of a letter from

Valliere, Crevenna, and Pinelli * Catalogues, it is presumed that the preceding is the most copious and careful description of this precious edition. Consult, however, the *Manuel du Libraire*, vol. ii. p. 268. Both La Serna Santander and Brunet mention the copy, printed UPON VELLUM, which was in the library of Cardinal de Lomenie de Brienne, and which was sold for 1800 livres. *Index Libror.* vol. i. p. 309-10. Consul Smith had the usual paper copy: see *Bibl. Smith*, p. CCCLXII. Maittaire and Haym are very brief; and Panzer refers only to the foregoing authorities. To be perfect, the volume should contain 186 leaves. The present may be considered a desirable copy; in blue morocco binding.

828. PETRARCHA. SONETTI E TRIONFI. *Printed by Leonard Achates. Basil.* 1474. Folio.

This edition is probably rarer than either of the preceding: at least, it is certain that no bibliographer has as yet given a complete account of it. Maittaire slightly notices it at p. 340, vol. i.; referring to p.

Petrarch to Jacobus 'de Colūna Lomboriensem epūm,'—concluding with these elegant verses upon his favourite retreat of Vaucluse:

V alle locus clausa toto mihi nullus in orbe
Gratior: aut studiis aptior ora meis.
V alle puer clausa fuerā: iuuenemq; reuersum
Fouit in aprico vallis amoena sinu.
V alle uir in clausa meliores dulciter annos
Exegi: & uitæ candida fila meæ.
V alle senex clausa suppræmum ducere tempus
Et clausa cupio te duce ualle mori.

* The copy in the Pinelli Collection (*Bibl. Pinell.* vol. iv. p. 344.) is now in the library of Mr. S. W. Singer. It is remarkable for containing an ancient (perhaps the original) MS. of the celebrated commentary of ANTONIO DA TEMPO; which Morelli, unaccountably, describes as 'the copious annotations of an anonymous author:' whereas the 'Proemio di M. Antonio da Tempo' is written in a very legible hand, on a blank leaf, immediately following the table; and a further express testimony, in the same hand, immediately ensues. Zeno says that the first edition of this commentary appeared in 1477, at Venice; *Lettere di Apostolo Zeno*, vol. 3. p. 318. But this copy of the impression of 1473, now in Mr. Singer's possession, exhibits a decided proof that the text was *twice* set up, or printed, of at least a portion of the volume: since Mr. Singer has found the following variations in 4 lines only:

Canzone IV. fol. 6. rev.

	EARL SPENCER'S copy.	MR. SINGER'S copy.
line 1	tēpo	Tempo
2	ī	in
3	p̄	per
4	cātando	cantando

98 of his anterior volume; where, however, no mention of it is made. De Bure has contented himself with citing Maittaire's brief description of the colophon, but declares his total ignorance of the book itself. It was unknown to Fontanini, Haym, and Panzer; nor will a copy of it be found in any of the catalogues before referred to.

De Bure had, in fact, obtained possession of an imperfect copy of it; his description of which, comparing it with the Padua edition of 1472, exactly corresponds with the book itself; as the present account will partly shew:

The volume commences with the table; which, as usual, occupies seven leaves: on the reverse of the seventh, is the memorandum relating to Laura. On the recto of the 8th leaf commences the first sonnet; printed wholly in capitals, with the exception of the two last words in the tenth line—'chi sono:' which are in small Roman letters. On the reverse of the 128th leaf of the Sonnets, (exclusively of the table) we have

FRANCISCI PETRARCAE
POETAE EXCELLENTIS
SIMI RERVM VVL
GARIVM FRAG
MENTA EXPLI
CIVNT.

Then the first *Triumph*, wholly in capitals. On the reverse of the 163d leaf, from the beginning of the Sonnets:

FRANCISCI PETRARCAE
POETAE EXCELLENTIS
SIMI TRIVMPHI
EXPLICIVNT.

Next, the life of Petrarch in Italian: 'Vite. F. P.' at the end. Two laudatory sonnets, as before, (see p. 135) follow: the whole of this supplementary part is in 4 leaves. On the reverse of the 4th:

Francisci Petrarche laureati poete
necnon secretarii apostolici
benemeriti. Rerum
uulgariū fragmēta
ex originali
libro ex
tracta.
Vrbs Basilea mihi nomē ē Leōardus achates:
Anno christi humanati. M.cccc.lxxiiii.
Venet. Duce. Nicol. Marcel.

A full page of the Triumphs contains 32 lines. La Serna Santander has noticed this edition as if it contained only the Triumphs: see his *Dict. Bibliogr. Choisi.* vol. iii. p. 250. It has neither numerals, signatures, nor catchwords; and is of moderate typographical beauty. The present is a sound copy, in green morocco binding.

829. PETRARCHA. SONETTI E TRIONFI. *Without Name of Printer, Place, or Date.* Folio.

As far as I can discover, this barbarously printed edition has escaped the notice of bibliographers. The type is partly gothic and partly roman: at least the *g*'s are always of the former character. I have designated it a folio, from the perpendicularity of the water mark; but the copy under description (7⅝ inches in height, by 5⅝ in width) is of the dimensions of a small quarto. This copy is without a table, but it presents us with the commencement of the first sonnet thus:

v OI. CHASCOLTA'TE. IN
RIME SPARSE IL SONO
DI QVEI SOSPIRI ON
DIO NVTRIVA IL CORE
Insul mio primo giouenile errore
Quādo era ī ꝑte altro huō da q̄l chi sono
Del uario stile īchio piango et ragiono
&c. &c. &c.

There are 23 lines below: a full page contains 30 lines. The impression is entirely destitute of catchwords, signatures, and numerals. The *Sonnets* terminate on the reverse of fol. 137, thus:

FRANCISCI PETRARCAE
POETAE. EXCELLEN
TISS: CARMINVM
AMORVM
. FINIS:

The *Triumphs* commence thus:

n EL TEMPO. CHE. RINO
VA. I MEI SOSPIRI PER
LA DOLCE MEMORIA
DI QVEL GIORNO:
Che fu principio a si lunghi martiri
Scaldaua il sol gia lun et laltro corno
&c. &c. &c.

On the reverse of the second following leaf,

CAPIT. II: TRIVMPHI. A,
MORIS

Each series of Triumphs is designated in a similar manner. At the end of the Triumphs, on fol. 172, recto:

DEO. GRATIAS.

Then the memorandum (as at p. 134 ante) respecting Petrarch's first sight of Laura, and the verses as at p. 139 ante. A brief biography of the poet, in 7 pages, and written in the Italian language, terminates the impression. At the bottom of the reverse of the last leaf:

EXPLICIVNT TRIVMPHI ET
VITA. PETRARCE

In the whole, 176 leaves. This copy affords a remarkable specimen both of the skill and elegance of Roger Payne's binding. From the ms.

memorandum of Roger, it should seem that when the volume was put into his hands, it was in a most crazy and shattered state; but he has almost restored it to its pristine condition and strength. The gilt ornaments are in the very purest style of that extraordinary artist. In olive-colour morocco binding.

830. Petrarcha. Sonetti e Canzone. Col Commento di Francesco Filelfo. *Printed by Leonardus Wild de Ratisbona. Venice.* 1481.

Although this impression seems to have escaped Panzer, it is not entitled to particular notice—as there were previous editions of the same commentary. The type is a close Gothic; and a full page displays an abundant portion of both text and commentary. The signatures run to K; and, with the exceptions of I and K, are in eights: the latter have each 6 leaves. On the recto of K vj, we read the imprint thus:

Finiſse il commento deli Sonetti et Cançone del Petrarcha: composto per el prestātiſsimo oratore ϛ poeta Meſser Francesco Philelpho Impreſso nella inclyta Citta da Venexia: per Leonardū Wild de Ratisbona nelli anni del Signore. M.cccc.lxxxj.

The register is below. A desirable copy; in russia binding.

831. Poggio. Istoria Fiorentina. *Printed by Iacomo de Rossi (Iacobeus Rubeus.) Venice.* 1476. Folio.

This seems to be the *earliest Italian version* of the original Latin History of Florence by the celebrated Poggio. The translator was the son of Poggio. Panzer refers to various authorities, but a brief yet a circumstantial description of this impression seems only requisite. Consult the *Annal. Typog.* vol. iii. p. 117, n°. 242. The type and press work bespeak the master-hand of the printer:—few offices having put forth more elegant productions than those which contain

the name of *Jacobus Rubeus*. The recto of the first leaf, sign. a. i, presents us with the title of the proheme, in 5 lines of capital letters. The proheme occupies 2 leaves. On the recto of a. iii, we read the prefix to the text of the History, thus:

HISTORIA DIMESSER POGGIO. TRADOC
TA DILATINO. IN NOSTRA LINGVA. DA
IACOPO SVO FIGLIVOLO. LIBRO PRIMO

There are 37 lines beneath, but a full page contains 41 lines. The signatures, a to n, (with the exception of i and k, in sixes) are in tens; but n has only 8 leaves, a blank leaf forming the 8th. The ensuing colophon is on the recto of n vij—beneath 13 lines of text:

Finito loctauo & ultimo libro della historia fiorentina di Messer Poggio tradocta di lingua latina in lingua toscana da Iacopo suo figliuolo impresso Auinegia per lhuomo di optimo ingegnio Maestro Iacopo de rossi di natione gallo neli anni di Cristo M.CCCCLXXVI a octo di marzo Regniante loinclito Principe Messer Andrea uendramino.

Laus Deo

This is a sound copy in old (foreign) red morocco binding. An Italian version of Aretin's Florentine History, by the same printer, is bound with it: see p. 63 ante.

832. Poggio (Jacopo). Commento sopra El Triompho della Fama di Petrarcha. *Printed by Bonaccorsi. Florence.* 1485. Quarto.

Prima Edizione. There is, at first sight, a great resemblance between the types of this volume and those of Miscomino, who printed at the same place. Indeed, as there is scarcely any perceptible difference between the types of these printers, it is probable that they used the same fount of letter. On the recto of the first leaf, a. ii, is the following prefix:

IACOPO DI MESSER POGGIO ALOREN ZO DI PIERO DI COSIMO DE MEDICI SOPRA EL TRIOMPHO DELLA FAMA DI MESSER FRANCESHCO* PETRAR CHA PROHEMIO

A full page has 25 lines. The signatures, from a to q, run in eights; q has only 5 leaves, on the recto of the 5th leaf of which, is the following colophon:

Impresso in Firenze per ser Francesco Bonaccorsi
A petitione di Alexādro di Francesco Varrochi
Cittadino Fiorentino.
Nel anno. MCCCCLXXXV. adi. xxiiii. di gen naio.

FINIS

The reverse contains the register. A blank leaf forms q vj, as well as a i. Maittaire, vol. i. p. 470, and Laire, *Index Libror.* vol. ii. p. 90, are sufficiently brief. The present is a sound and desirable copy; in russia binding.

833. Poliphilo. Hypnerotomachia. *Printed by Aldus. Venice.* 1499. Folio.

Prima Edizione. If the rarity and intrinsic worth of this volume were equal to its beauty, we might safely pronounce it to be one of the most desirable books in the library of a collector. It is however very far from becoming an object of indifference, while it presents us with the most perfect specimen of the press of Aldus, and of the tastefulness of wood-engraving, in the XVth century. In these latter respects, there is no volume to be put in competition with it. I shall therefore take some pains, first, to present the reader with an account of the author and of the nature of the work, and, secondly, to submit such fac-similes of the original engravings as may serve to secure his assent to the truth of the foregoing remarks.

* Sic.

The name of Poliphilus* appears as that of the author of the work. This name is in the title-page; but although the *real* name is *supposed* to have been Colonna, it is very doubtful whether posterity will ever be acquainted with the truth upon this point. The author is said to have been a priest, and to have assumed the name of Poliphilus, as well from his attachment to a lady, under the feigned name of Polia,† (who is the heroine of the rhapsody or romance) as from fear

* 'Vossius, précédé en cela, et suivi de plusieurs autres, a écrit Poliphile, comme si ce nom venoit de Πολύφιλος: nam historico huic operi, (dit il dans l'endroit que j'ai déjà cité) ut ex eo (Baltasare Bonifacio) cognosco, propositum est ostendere cuncta, quorum amore depereunt homines, nihil aliud quàm somnium videri, et prope suspicor eo etiam nomen πολυφίλε quod amicis abundantem signat, assumpsisse, quia omnes ferè magis amant mundana quam æterna.' Son raisonnement, dont pourtant il se sait bon gré en marge, n'est point juste. Si cet Ecrivain en effet a eu dessein de faire voir que les choses d'ici-bas ne sont qu'un songe: il s'ensuivra que le nom de Poliphile, c'est-à-dire qui a beaucoup d'amis, ne lui conviendra point du tout, puisque contre son sentiment, toutes périssables que sont les choses de ce monde, la plûpart ne laissent pas de s'y attacher préférablement à celles de l'eternité. Il devoit dire, que cet Ecrivain ayant fait connoître par son histoire qu'il avoit aimé passionnément les choses de la terre, qui ne sont qu'un songe, s'étoit fort à propos nommé Poliphile, pouvant se vanter d'avoir en cela beaucoup d'amis, puisque la plûpart des hommes ont la même inclination que lui. Vossius n'auroit eu garde de songer à cette subtilité, s'il eût lu ce seul endroit du livre 1. chap. 8. où Poliphile introduit la nymphe Osphrasie lui parlant ainsi. Dimi, giovane, che è il nome tuo? Et io riverentemente li resposi: Poliphilo era. Piacemi assai, mi disse, si l'effecto al nome corresponde. Et senza indusie subjunse: Et come chiama so la tua chara amorosa? Io morigeratamente resposi: Polia. Et ella dixe: Ohe: io arbitrava che il tuo nome indicasse molto amante, ma quello che al presente io sento: vole dire amico di Polia.'

'De là ce gentilhomme de Vicence nommé Camillo Scrofa, de qui nous avons des Sonnets en style pédantesque sous le nom de Fidentio Glottochrysio, s'appelle Camilliphilo, parce qu'il amoit son Camillo aussi ardemment que Poliphilo sa Polia. Voici comme il s'en explique.

Il lacteo collo, i crinuli, i dexterrimi
Membri, il bel corpo symmetriatissimo
Del mio Camillo, il lepor venustissimo,
I costumi modesti, & integerrimi
D'hora in hora mi fan si Camilliphilo
Ch'io non hò altro ben, altre letitie
Che la soave lor reminiscentia.
Non fu nel nostro lepide Poliphilo
Di Polia sua tanta concupiscentia
Quanta in me di sì rare, alte divitie.'

Menagiana, vol. iv. p. 252-4.

† 'C'est ainsi qu'il lui a plu d'appeler sa maitresse, soit d'un nom Romanesque fait à plaisir, soit que, comme Baillet, pag. 315 de ses Auteurs deguisés le devine, il y eût à Treviso une famille des Poli dont elle fût: soit plûtôt, que comme il étoit grand amateur de l'antiquité,

of incurring the censure of the Church for the singularity and freedom of his descriptions. The names of Columna (or Colonna) and Polia are gathered from the initial capital letters to the respective chapters of the work: a discovery, which seems to have been made as early as the year 1512—from a copy of the romance in the Dominican Library, *alle Zattere*, at Venice. The enigma is thus solved:

MDXII. XX Junii MDXXI.

Nomen verum est Franciscus Columna Venetus qui fuit Ordinis Prædicatorum, et dum amore ardentissimo cujusdam Hippolitæ teneretur Tarvisii, mutato nomine, Poliam eam autumat, cui opus dedicat ut patet. Librorum capita hoc ostendunt, ut pro unoquoque libro prima litera ita simul juncta dicunt*

POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT.

et que nous donnons volontiers aux personnes, que nous aimons et honorons, le nom des choses qui nous sont chères, et en vénération, il ait par cette raison donné à sa maitresse, quoique jeune, le nom Grec de πολιὰ, en latin Canities, qui figurément signifie Antiquité. La conjecture de Baillet me paroît d'autant plus douteuse, que Polia elle-même, chap. 1. du l. 2, déclare que son nom de batême étoit Lucrèce, et qu'elle descendoit d'un Cato Mauro nommé originairement Lelio Mauro, de l'ancienne famille Lelia de Tréviso "Io de gli superstiti lineali, & prisca familia Lelia alumna, & prognata fui. Et posto mi il prestante nomma della casta Romana, che per il filio del superbo Tarquinio se occise, nutrita Patriciamente, con molte delitie, perveni al fiore della etate mia nel anno della redemptione humana, dopo gli quatro cento & mille nel sexagesimo secondo." Il n'y a rien dans les noms de Lelio Mauro, de Cato Mauro, ni de Lucrèce, qui revienne à celui de Poli, ni de Polia, au lieu que mon explication est fondée sur ce que Poliphile dans son Roman n'est pas moins amoureux de l'antiquité que de sa maitresse même, aussi semble-t-il qu'il y confonde l'une avec l'autre.' *Menagiana*, vol. iv. p. 250.

* Adhuc (id est 1512 a 1522,) vivit Venetiis in S. Joanne et Paulo. See the *Giornale dei Letterati d' Italia*, vol. 36, p. 300: Fontanini *Bibliot. dell Eloq. Ital. Edit. Zeno*, vol. ii. p. 170, note b; and Temanza's *Vite dei più Celebri Architetti, &c.* 1778, 4to. vol. i. p. 3. La Monnoye (*Menagiana*, vol. iv. p. 255) says he was not able to ascertain to whom we are indebted 'for the key of this acrostick.' From a copy of the Hypnerotomachia in the possession of Mr. J. Edwards, this discovery seems to have been known, through a different channel, in the year 1635. The inscription in Mr. Edwards's copy is as follows:

Misterium paucissimis cognitum, et mihi
fortè detectum legèti: cum cuperem
scire quisnam amavit Poliam?
Voluit itaque suos Amores Auctor publici iuris
facere, arcano tamen artificio.
Lector. Sume singulas literas, à quibus capita initium
sumunt, et invenies, singulas connectens,
POLIAM FRATER FRANCISCVS COLVMNA
PERAMAVIT.
F. Pona, 1635. M. Oct.

The real name of the object of Colonna's passion was (according to the extract in the note at p. 147), in all probability, LUCRETIA; although the names of HIPPOLITA and LELIA have been assigned to her. Whether the birth place of the author were *Venice*, or *Treviso*, is also a point of uncertainty. All that we gather from Menage, Zeno, and Temanza, is, that the author was born between the years $14\frac{30}{40}$; and, like another Petrarch, was deeply smitten with his beloved from a first and transient view of her. 'He saw her one day at a window, while her maid servant was braiding her hair, and he was instantly and indelibly enamoured of her.' This might be about the year 1462. Two years afterwards, the plague broke out at Treviso; when Hippolita, reduced to great extremity, and in danger of her life, made a vow that, on her recovery, she would devote the remainder of her days to celibacy and solitude.† In consequence, she proceeded to

Mr. Singer has pointed out to me a similar discovery from the advertisement to the first edition of the French version of it in 1546—by Jan Martin: 'Tant y a, que pour vous faire cognoistre le nom de l'autheur, bien dirai-je ce mot en passant, qu'il faut suyvre depuis le commencement jusques à la fin les lettres capitales enrichies des feuilles arabesques, et celles là vous instruirront de ce que vous desirez.' This circumstance is also mentioned by Tabourot in his *Bigarrures*, which were published before the year 1600.

That it was currently believed Francesco Colonna was the author at an early period of the XVIth century appears certain, for Benedictus Curtius (Benoit le Court) in his curious comment on the Arresta Amorum of Martial d'Auvergne—first published at Lyons by Gryphius, in 1533—in enumerating the *Amatorum Autores*, thus mentions him, 'inter quos vero doctior frater Franciscus Colonna cognomento Poliphilo qui Poliam suam illam omnium disciplinarum doctissimam interpretationem, ac omnium artium officinam instructissimam exornat.'

† 'Universalimente, [così Polia parlando di sè stessa, says Temanza,] in quelli di grande strage di mortalitate degli humani & di qualunque etate promusculi essendo per lo infecto aere corrupto da contagioso,& internecivo morbo, pestilente,una extrema multitudine moriteno. Et gia atroce terrore, & spavento Venuto sopra della morbata terra & gli huomini di terrifico mortale concussi ritrovandose, ciascuno solicitamente fora delle sue citate fuga prehendendo agli suburbani, & rurali lochi fugivano. Di que per mia debile, e maligna sorte di glandula mi sentivi nel pudico inguine percossa. Per la quale cosa deserta da tutti & relicta fui. Si non dalla mia pietosa & optima altrice, che restata, & adveder era l'ultimo suspirio, & exito del spirito mio. Et gia sovente implicata dal grave morbo, incomposite parole, & sepiculi lamenti, & gemiticuli variamente carivarendo, & vacilante io ritornava in me. Et quivi melio, che io poteva & sapeva sinceramente dalla divina Diana soccorso invocavi. Il perche alhora a lui daltri numi non era notitia, ne cultura alcuna se non essa Dea. Et cum multiplicate prece, cum la tremula voce puramente exorante precava. Alle sue sanctē & gelide castimonie, cruciantime di grave valitudine pollicita, supplice mi votai, & religiosamente di servire sempre agli sui sacri templi cum tenace castimonia. Si ella me misera liberava dal mortale contagio, e morbo.'

put her vow into execution, and was necessarily withdrawn from the sight of Columna for a considerable time. The lover sought long and anxiously for his mistress; and having at length found her, and prevailed upon her to renounce her vows, he composed the romance in question, which he dedicates to his beloved. The date of its *composition* is 1467: a date, which many (Pope, among the rest,) have mistaken for that of the *impression*.

The title of the work is as follow: *Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse docet, atque obiter plurima scitu sane quam digna commemorat.* It should seem, from the dedication, that it was the intention of the author to have written the romance 'in pure Italian undefiled;' but at the instance of Polia, 'the high empress of his soul,' he both created and adopted a style, in which the Greek, Latin, Lombardic, Hebraic, and Arabic, as well as the Italian, are said to prevail. In this work, Polia is considered the oracle who introduces, explains, and illustrates every thing. She developes the histories of antiquity, and conducts her lover into a temple, where he sees those curious inscriptions which are noticed in the 19th chapter of the 1st book; and in which he is exhorted to gratify his passion for that species of intellectual entertainment.* In short, nothing more frequently occurs than architectural descriptions and designs; the author (according to Temanza) having studied the works of Vitruvius and Leombatista Alberti, which were the sole and popular publications of the day. Temanza quotes a splendid passage from the 5th chapter of the 1st book:† but the whole work exhibits a singular species of

* 'Poliphile, di tutti amantissimo, giamai non son ignara che le antiquiare opere ad te summamente piaceno di vedere. Adunche commodamente potes tu in questo intervallo, che nui il signore Cupidine aspettiamo, ire licemente queste æde deserte, & dalla edace, & exoleta vetustate collapse, & per incendio assumpte, overo da annositate quassate, à tuo solatio mirare, & gli fragmente nobile rimasti, di venerato dignissimi speculare.'

† 'Ordinatamente da poscia seguiva la facinorosa coronice di tali lineamenti, quali ad tanta elegantia di opera decentemente concorreno, perche altrimente cusi quale nel humano corpo una qualitate da altra discorde, la aegritudine accede, perche la convenienta non se ritrova in amicitia del composito et gli accidenti al loco dovuto non essendo concinnamente distribuiti, seguita deformitate cusi nê più nè meno, dissona è quella fabrica, & inferma, ove non si trova debita harmonia, & comodulato ordine. Imperò il sapientissimo maestro nostro (Vitruvio) al bene participatamente proportionato & decoramente vestito corpo humano assomiglia lo edificio.' E quanto a Leombatista è cosa degna d' osservazione che Polifilo accenna, e ripete colle sue stesse parole gli avvertimenti di lui, cioè che conviene vedere, considerare, misurare, e disegnare le opere degli Antiche maestri, Leombastista dice:

luxuriant and even voluptuous description, interspersed with incidents which are frequently not less horrible than strange. What has been humorously said of the *Macaronica* of Folengo, might with equal propriety be applied to this extraordinary production: 'dico che era pur cosa sconvenevole il perdere una opera così vaga così piacevole, e forse maggior danno fora suto, che se anticamente si fosse perduto Virgilio, nè seguiva che la perduta di una buon poeta in una lingua, laquale rimaneva in molti altri, che ben la parlavano, e meglio vi scrivevano. Così dico di questi scrittori della lingua Toscana, laquale non è però altro che una lingua sola, e da altri belle ingegni, come ogni di si vede, con loro scritture adornata e tersa. Ma perdersi questo (o Dio che danno incredibile) si perdeva un bellissimo et ingegniosissimo autore di molte lingue insieme.'*

This brings us therefore to the work itself: of which, as it would be hardly possible to present the reader with a minute analysis, in a moderate compass, I shall content myself by mentioning the greater number of its decorations; by submitting a few beautiful fac-similes of the more interesting of these decorations; and, with such description, blending a correct bibliographical account of the impression under examination. The title of the work, on the recto of the first leaf, (which should be signature 1) is as follows:

HYPNEROTOMACHIA POLIPHILI, VBI HV
MANA OMNIA NON NISI SOMNIVM
ESSE DOCET. ATQVE OBITER
PLVRIMA SCITV SANE
QVAM DIGNA COM
MEMORAT.

* * *
* *
*

(lib. 1. c. 6.) 'Ergo rimani omnia considerare, metiri, lineamenti picturae colligere nusquam intermittebam:' e Polifilo introduce la ninfa Logistica, che ricercata da esso dalla spiegazione di alcuni jeroglifici, gli dice: 'Poliphile te in questa parte commendo perche avido sei di tanta disquisitione, imperoche omni cosa rimane considerare e metire laudabile se presta.' *Temanza*, vol. i. p. 8.

* I am indebted to Mr. Singer for this apposite citation. La Monnoye calls the Hypnerotomachia, 'the most wearisome and the most extravagant species of romance: the foundation of the language being Lombardic Italian,' *Menagiana*, vol. iv. p. 248.

CAVTVM EST, NE QVIS IN DOMINIO
ILL. S. V. IMPVNE HVNC LI
BRVM QVEAT
IMPRIME
RE.

From the first word, by which the book is usually designated, we gather the nature of the work: namely, that it represents THE COMBAT OF SLEEP AND LOVE; or, rather, the Combats of Love seen in a Dream. An address of Leonardus Crassus Veronensis, to Guido Duke of Urbino, is on the reverse of this leaf; from which we learn that Crassus was at the sole expense of the publication. 'Venit (says the editor) nuper in manus meas nouum quoddam et admirandum Poliphili opus (id enim nomē libro inditū est), quod ne in tenebris diutius lateret, sed mortalibus mature prodesset, sumptibus meis imprimendum et publicandum curaui. uerum, ne liber iste parente orbatus ueluti pupillus sine tutela, aut patrocinio aliquo esse uideretur te patronum presentem delegimus, in cuius nomen audaculus prodiret, quo, ut ego amoris nunc et obseruantiæ in te meæ ministro et nuncio, sic tu ad studia, et multiplicem doctrinam tuam socio sæpe utereris. tanta est enim in eo nō modo scientia, sed copia, ut cum hunc uideris, non magis omnes ueterū libros, quam naturæ ipsius occultas res uidisse uidearis. res una in eo miranda est, quod cum nostrati lingua loquatur, non minus ad eam cognoscendum opus sit græca & romana, quam tusca et uernacula'—'Illud accedit, quod si quæ res natura sua difficiles essent, amoenitate quadam tanquam reserato omnis generis florum uiridario oratione suaui declarentur, et proferuntur figurisque & imaginibus oculis subiectæ patent et referuntur.'

This address is followed by some verses, beginning thus:

Io. Bap. Scythæ carmen ad clarissimum Leonardum Crassum artium ac iuris Pontificii consultum.

Hic mirabilis & nouus libellus
Aequandus ueterum libris auorum,
Quo, quicquid dat in orbe uita toto
Rarum & nobile, fertur et refertur,
Tantum fert tibi Crasse gratiarum,

Quantum Poliphilo tulit parenti
Vitam Poliphilus dedit, dedisti
Vitam tu quoque, sed necem repellis.
&c. &c. &c.

These verses occupy two pages. They are succeeded by an address of the printer to the reader, containing a summary of the contents of the work, and a poetical translation, in the Lombardic-language, of the preceding poem. These again are followed by the subjoined.* We have, next, (on what should be sign. a i) a second title—comprehending the first six lines only, as given at page 150 ante. On the reverse of this leaf is the dedication of the author to his mistress, as below.† The work commences on the recto of the next leaf, a ii, with the

* Andreas Maro Brixianus.

Cuius opus dic musa? meum est, octoq; sororum.
Vestrum? cur datus est Poliphilo titulus?
Plus etiam a nobis meruit communis alumnus.
Sed rogo quis uero est nomine Poliphilus?
Nolumus agnosci: cur? certum est ante uidere
An diuina etiam liuor edat rabidus.
Si parcet, quid erit? noscetur. sin minus? haud uos
Dignamur uero nomine Poliphili.

O quam de cunctis fœlix mortalibus una es
Polia, quæ uiuis mortua, sed melius.
Te dum Poliphilus somno iacet obrutus alto,
Peruigilare facit docta per ora uirum.

† ' POLIPHILVS POLIAE . S . P . D.

Molte Fiate Polia Cogitando che gli antichi Auctori ad gli principi & magnanimi homini, alcuni per pretio, altri per fauore, tali per laude, le opere suæ aptamente dicauano. Dique per niuna di cosi facta cagione, se non per la media, questa mia Hypnerotomachia, nō trouādo a chi piu digno prīcipe, che ad te mia alta imperatrice dicare la offerisco. La cui egregia conditione, & incredibile bellecia, & uenerande, & maxime uirtute, & costumi præclarissimi, Sopra qualūque Nympha negli nostri sæcoli principato tenendo, excessiuamente me hano dil tuo insigne Amore infiammato, arso, & consumpto. Receui dunque di bellecie diffuso splendore, & de omni uenustate decoromento, & di inclyto aspecto conspicua, questo munusculo. Il quale tu industriosamente, nel amoroso core cum dorate sagitte in quello depincto, & cum la tua angelica effigie insignito & fabricato hai, che singularmente Patrona il possedi. Il quale dono sotto poscia al tuo solerte & īgenioso iudicio (lasciando il principiato stilo, & inquesto ad tua instantia traducto) io il commetto. Onde si menda appare, & meno dilla tua elegante dignificatione in alcuna parte sterile & ieiuno trouerai, incusata sarai tu optima operatrice, & unica clauigera dilla mente & dil core mio. Il præmio dunque di magiore talēto & pretio, non altro specialmente æstimo & opto, che il tuo amore gratioso, & ad questo il tuo benigno fauore. Vale.'

following description of the morning: beneath a title, in the Italian language, in seven lines of capital letters.

HYPNEROTOMACHIA POLIPHILI. AVRORAE DESCRIPTIO.

PHOEBO IN QVEL HORA MANAN do, che la fronte di Matuta Leucothea candidaua, foragia dalle Oceane unde, le uolubile rote sospese non dimonstraua, Ma sedulo cum gli sui uolucri caballi. Pyroo primo, & Eoo alquanto apparendo, ad dipingere le lycophe quadrige della figliola di uermigliante rose, uelocissimo insequentila, non dimoraua. Et coruscantegia sopra le cerulee & inquiete undule, le sue irradiante come crispulauano. &c.*

It is impossible to describe the order of the contents of the book without immediately introducing the WOOD-CUTS to the notice of the reader. Thus, on a iii, reverse, we have the first cut, representing Poliphilus walking in a wood. The beauty with which this cut is

* The 'free version' of J. G. Legrand, 1804, 8vo. 2 vols. begins thus: 'Printemps, tu venais de rendre aux prés l'émail des fleurs, et la verdure aux forêts, tu renaissais pour parer la nature, et l'aube du matin semblait promettre un jour délicieux: une douce langueur captivait tous mes sens: le court sommeil que je venais de goûter me faisait desirer de m'y livrer encore; et cependant je combatais avec plaisir pour nourrir mon esprit de douces rêveries.'

The ancient version of 1561 (now before me) seems to be equally unfaithful to the original: 'Par vn matin du moys d'Auril enuiron l'aube du iour, ie Poliphile estois en mō lict, sans autre compaignie que de ma loyale garde Argypnie, laquelle m'auoit entretenu toute celle nuict en plusieurs propos, & mis peine de me consoler: car ie luy auoie declaré l'occasion de mes souspirs,' &c. As Brunet justly observes, these are rather abridgments, or imitations, than translations.

The old English version, as given in the *British Bibliographer*, vol. iv. p. 287, is thus: 'What houre as Phoebus issuing foorth, did bewtifie with brightnesse the forhead of Leucothea, and appearing out of the Ocean waues, not fully shewing his turning wheeles, that had beene hung vp, but speedily with his turning horses Pyrous and Eous, hastning his course, and giving a tincture to the spiders webbes, among the green leaues and tender prickles of the vermilion roses, in the pursuite whereof he shewed himself most swift and glistering, now vpon the neuer resting and still mouing waves, he crysped vp his irradient heyres,' &c. Edit. 1592, 4to. This version has the opposite character of literal fidelity.

executed, may be conceived from a fac-simile of a portion of another cut, executed in the same style, and representing the same character emerging from the wood, by the side of a rivulet.

Two other cuts, in which the same figure is introduced, intervene between the above cut and the first architectural engraving; when, on b i rev., we have a vast pyramidical temple, of the entire size of the page, with a figure holding a cornucopia at top. The language, describing this temple, is, as Temanza observes, sufficiently warm and animated. Altars, groups, grotesque and beautiful, begin to surprise the reader for a series of pages. The elephant (on b vij reverse) with an obelisk on his back, is not among the least of these 'singular' decorations; but our research is rather connected with the graceful in the human form. On e i, recto, are a satyr and sleeping nymph, not unfrequently mutilated. The group of females, on e ii reverse, has great elegance; and the fountain, on f i reverse, may vie with many of the more finished specimens of ancient Greece. The arabesque ornament, on f v recto, has not less beauty: an elegant screen is on the reverse. On the reverse of the ensuing leaf, f vi, is a splendid group

of females introducing the author to the throne of Venus. The prostrate figure of Poliphilus is full of grace.

To describe, individually, the various arabesque and other ornaments, would be a tedious, as well as useless, task; but the following specimen, from a group of females issuing from a wood, has great expression. It represents the embrace of Poliphilus and Polia: on i ii. reverse:

The author, looking through a *bocage*, (on i iii reverse) while his mistress is approaching at a distance, is executed with much taste and a true knowledge of perspective. The same couple, retreating from the same recess, is beautifully described on i vij recto. The next 8 leaves have often 2 cuts in one page; of smaller dimensions, and not executed with the same delicacy as the rest. On signatures k v and vj, we begin to be treated with some costly, and beautifully designed, *Processions*; which continue for several pages, with a pleasing variety of small pieces. That the reader may form some notion of the

beauty of these cuts, he is presented with the following fac-simile taken from the *Second Procession;* although it may be doubtful whether it is not exceeded in elegance by the one which appears on the recto of l v.

The cars are sometimes represented as being drawn by elephants, unicorns, or tigers. On the recto of m iiii, an elderly male figure, with a female holding a cornucopia in one hand, and a branch of fruit in the other, are seated upon a car, and drawn by satyrs: damsels are in the back-ground playing upon instruments of music: two females, with branches of fruit, bring up the rear. It should seem, from the text, that the figures in the car are intended to represent *Vertumnus* and *Amadryas*. The whole has a splendid and joyous appearance. A less turbulent, but equally interesting, spectacle is exhibited in the

following graceful figure of a female, attended by Cupid: on the reverse of the same leaf. The original has a larger architectural frame work around it, but the ensuing embraces the whole of the figures.

FLORIDO VERI S.

On the opposite page are two figures, within an oval (single line) frame. The top one is designated 'una Damigella nel aspecto uirgineo' —and is crowned with 'the yellow harvest:' the one below is called 'uno infante coronato de Botyri de uua, tutto de lasciuia ridibondo.'

A large print, on m vj recto,* occupies our attention for a few moments; when we pass on to a series of processions of a character different from the foregoing; and representing groups of females, with solemn and measured steps, approaching the altars of Love and

* This print, which occupies the entire page, represents the Worship of Priapus; and is usually torn, or disfigured by ink.

Friendship. These are, in general, the most gracefully executed embellishments throughout the volume; and I select a small, but most interesting, specimen of their beauty:

A more complete specimen will be acknowledged in the succeeding: taken from the recto of o vij. It is given chiefly to shew the style of the draperies of the female figures; the architectural frame-work being omitted.

There are several similar compositions in this part of the work; and those on o viij, and p i, exhibit such a tasteful combination of figures and foliage, that the pencil of Flaxman might, without

reproach to its director, be considered as its parent.* We now approach temples, architectural fragments, and inscriptions; when a magnificent portal presents itself to our admiration on the recto of r ii; followed by rather an elegant representation of the portraits of Poliphilo and Polia, above an elaborate inscription.† A naked figure of a youth stands on each side, undrawing the curtain behind which these portraits are placed. Fragments (supposed relics) with various inscriptions next succeed; and at u viij, we enter upon a series of *Standards*, exhibited with all the character and grace of antiquity. *Vases, Altars, Processions, Buildings, Gardens and Bowers* (the last, on z ix reverse, very curious) follow in order, and conclude the first book on the recto of z x. The imprint is thus:

FINIS DEL PRIMO LIBRO DlLLA
HYPNEROTOMACHIA
DI POLIPHI
LO.

*
*

On the recto of A (i) we commence the Second Book; and, at the opening of it, we are struck with one of those tasteful specimens of capital initials with which this extraordinary volume abounds.‡ A new series of cuts now present themselves. Poliphilo is represented fainting, and prostrate, within two temples; that is to say, in one temple he is fainting, while Polia is kneeling and reading by his side: in the other, he is prostrate, and she is dragging him by his feet.

* A fac-simile of this group will be given in my *Bibliographical Decameron*; accompanied by other specimens of a few of the more curious and beautiful ornaments.

† This inscription begins thus:

ASPICE VIATOR. Q. SERTVLLII ET DVLCIV
LAE SPON. MEAE. ↄ. RANCILIAE VIRG. SIMVL
AC. POSTINDE QVID FACIAT LICENTIOSA
SORS LEGITO. IN IPSA FLORIDA AETAT. CVM
ACRIOR VIS AMORIS INGRVER. MVTVO CA
PT. TAND. SOCERO. E. ET. M. SOCR. ANNVEN
TIB. SOLENNIHYMEN. NVPT. COPVLAMVR.
SED O FATVM INFOEL. NOCTE PRI CVM IM
PORT. VOLVPTATIS EX. L. FAC. EXTINGVERE

‡ It is the letter L; but various specimens of the smaller letters will be found in Mr. Singer's beautiful little volume, entitled *Novelle Scelte Rarissime.*

We are now struck with a new and terrific species of embellishment. Of the first of the cuts, illustrative of these embellishments, the reader shall judge for himself, by the following fac-simile of the greater portion of it.

The other cut shews one of these female figures to be hewn, limb by limb, to pieces—while the remaining female, with her hands tied, and kneeling, is expecting a similar fate from Cupid; who brandishes a scymitar above her head. Polia is standing behind some trees, viewing this extraordinary scene; as indeed she does in the preceding cut.

On the recto of the succeding leaf, B iiii, Polia is earnestly contemplating a lion, a dog, an harpy, or dragon, who are devouring the slaughtered limbs of both females. Above, Cupid appears with a naked scymitar, taking his triumphant flight in the air. Well might the author say beneath: "O spectaculo di īcredible acerbitate, & di crudelitate insigne, O inaudita et īsolente calamitate, scena daspectare horrenda,' &c. We are again introduced, on the recto of C v, to the

swooning and prostrate Poliphilo, in a beautifully simple cut—of which the ensuing is a fac-simile of the Hero and his Beloved:

The next cut represents Poliphilo recovering, in the lap of his mistress. There is great tenderness and warmth of expression in the following extract—which precedes this cut:—'Quale si læsione patito non hauesse, & alquantulo reassumete il contaminato uigore, como alhora ello ualeua, cum tremula uoce, & suspiritti, mansuetamente disse, Polia Signora mia dolce, perche cusi atorto me fai? Di subito, Ome Nymphe celeberrime, me sentiui quasi de dolcecia amorosa & pietosa, & excessiuia alacritate il core per medio piu molto dilacerare, per che quel sangue che per dolore, & nimia formidine in se era constricto per troppo & inusitata læticia, laxare le uene il sentiua exhausto, & tuta absorta, & attonita ignoraua che medire, si non che io agli ancora pallidati labri, cum soluta audacia, gli offersi blandicula uno lasciuo & mustulento basio, Ambi dui serati, & constrecti in amorososi amplexi, Quali nel Hermetico Caduceo gli intrichatamente conuoluti serpi, & quale il baculo inuoluto del diuino Medico.' On the following page we find this faithful pair driven away by females, with clubs in their hands: a female, to the left, standing in an undisturbed attitude.

We may pass rapidly over the remaining cuts; as, although equally elegant, they exhibit little more than compositions similar, in part, to the foregoing. A beautiful bed-chamber arrests our attention, for a minute, on the reverse of E i: where Polia, in the foreground, is

reading a letter, and a dog is sitting to the left of her. The enamoured Couple are next described, by cuts as well as by text, as being conveyed to the upper regions, before Venus; and are happily united in the last embellishment to the volume. On the recto of F iii, is the date of the composition of the work, thus:

Taruisii cum decorissimis Poliæ amore lorulis, distintineretur misellus Poliphilus.

. M . CCCC . LXVII . Kalendis Maii.

The reverse of this leaf presents us with the *Epitaph of Polia*, which I shall give in the note below.* On the recto of the ensuing and last leaf is a very full page of *Errata;* terminating with the following imprint:

Venetiis Mense decembri. M.ID. in ædibus Aldi Manutii, accuratissime.

In the whole, 4 leaves without signature: then a to z in eights: z ten; A to F in eights: F four.

* EPITAPHIVM POLIAE

F œlix Polia, quæ sepulta uiuis
C haro marti Poliphilus quiescens
I am fecit uigilare te sopitam .

EPITAPH . VBI POL . LOQVITVR.

VIATOR FAC QUAESO MORVLAM,
POLIAE NYMPHAE
HIC EST MYROPOLIVM.
QUAENAM INQVIES POLIA? FLOS
ILLE OMNEM REDOLENS VIRTUTEM
SPECTATISSIMVS .
QVI OB LOCI ARITVDINEM
PLVSCVLIS POLIPHILI LACHRYMVL .
REPVLVLESCERE NEQVIT .
AT SI ME FLORERE VIDERES, EXIMIA
PICTVRA VNIVERSIS DECORITER
PRAESTARE CONSPICERES
PHOEBE INQVIENS,
QVEM INTACTVM VRORE RELIQVE
RAS, VMBRA CECIDIT .
HEV POLIPHILE DESINE .
FLOS SIC EXSICCATVS,
NVNQVAM REVIVISCIT .
VALE .

The reverse is blank. Thus have we travelled through a somewhat intricate, yet not unpleasing road, in the present copious description of this extraordinary volume. Whatever be its defects, or the characteristic obscurity of the text, it must be remembered that Mirabeau thought it worth while to make an extract from it;* and that the credulous, and the lovers of mystery, have treasured it in their choicest arcana, as containing most curious and recondite matter. The language, however barbarous, is not undeserving of the attention of the philological antiquary; as we find in it (so pointed out to me by an ingenious friend), among other singular words, the earliest specimen of that of *Cameo*. No bibliographer, or collector of books, has probably yet summoned sufficient courage to peruse the whole of the text; but there are detached parts of equal beauty and interest—and descriptions of scenery, and of the human passions, by no means undeserving of our applause.† What, however, may be denied to it on the score of intrinsic worth, will be readily granted on that of intrinsic beauty. Every thing in it conspires to charm the tasteful collector. Blooming, or ornamental capital initials—borders—arabesque ornaments—classical compositions of figures, designed, and cut in wood, with equal elegance and felicity — a fine round roman letter, worked in the best manner of the Aldine press:—all these embellishments, executed upon paper of a beautiful tint, and fine substance, delight the eye and gratify the judgment of the *Virtuoso*.

A question, perhaps of some little interest, is involved in the consideration of the ornaments. By whom were they designed and engraved? The usually received opinion, of their having been executed after the designs of Andrea Mantegna, (an opinion in which Messrs. Renouard and Legrand have also coincided) is perhaps not very far from the truth: although my friend Mr. Ottley is inclined to think that the designs partake rather of the character of those of Benedetto Montagna. That Raphael was the author of them, is

* 'Je ne dois cependant pas laisser ignorer que Mirabeau, excellent juge en littérature, en a fait un très court extrait dans ses Contes et Nouvelles, sous le même titre de Songe de Poliphile.' Legrand, vol. i. p. 7, 8.

† 'Au milieu de beaucoup d'incoherences que le titre de *Songe* peut rendre excusables, et d'un grand amas d'érudition, on ne peut nier qu'il n'y ait aussi beaucoup d'imagination. De très habiles artistes, des litérateurs distingués, ne se sont fait aucune scrupule d'y puiser comme dans une mine féconde: lorsque je nommerai *Le Bernin, Perrault, Le Sueur, Le Poussin*, et *La Fontaine* enfin, le bon La Fontaine, amateur passionné de la littérature italienne, on me dispensera sans doute de m'étendre sur un plus grand nombre de citations.' Legrand, vol. i. p. 7.

wholly without foundation. The safer conclusion is, to coincide with Mr. Ottley's opinion, that the author, both of the designs and of the engravings, is unknown.* Sufficient, it is presumed, has been shewn to prove that there is nothing in the fifteenth, and little in the earlier part of the sixteenth century, to be put in competition with them for beauty and truth: not, however, that they are faultless. The prevailing defect seems to be a disproportionate shortness of figure, and enlargement of head; especially in the females.

This work has been frequently translated into the French language: namely, in 1546, 1554, 1561, folio; and in 1600, quarto. Of the folio impressions, Legrand calls that of 1561 'the most beautiful.' The quarto impression of 1600 was edited by Beroaldus de Verville, an hermetic philosopher. I have possessed the editions of 1561 and 1600; and am far from subscribing to the opinions of Messrs. Renouard and Legrand, that the wood-cuts, in these editions, copied after those in the Aldine, are executed in better taste. On the contrary, they appear to me to be considerably inferior; having less simplicity and purity of outline, and exhibiting, what artists call, too much flutter and ornament: the figures in them, being, almost uniformly, too tall—a fault, the reverse of that which has been said to attach to those in the Aldine impression. Of the merit, or rather demerit, of these French versions, Legrand says that they are 'si gauloises, qu'il est aujourd'hui impossible de les lire.' This opinion probably induced the same writer to publish, in two beautifully-printed small octavo volumes, executed by the elder Didot, his '*Songe de Poliphile, Traduction libre de l'Italien,*' 1804: but it may be fairly asked, of what utility is such a publication in giving us a correct notion of the original? The English language has not been deficient in presenting us with a version of this curious rhapsody. The title of this translation, or rather of the 1st book of the original, is as follows: 'Hypnerotomachia The strife of Loue in a Dreame. At London, printed for Simon Waterson, and are to be sold at his shop, in S. Paule's Church-Yard, at Cheapegate.† 1592, 4to.

* Consult the *Enquiry into the Origin and Early History of Engraving*, p. 258, 4to. 1815.

If it were worth while to indulge in conjecture on this subject, one might naturally suppose that as the book was executed at Venice, the designs were made there also; now the two younger Bellini, and Domenico Ghirlandajo were living there at the end of the 15th century. Giov. Bellini too was a very skilful architect, and the master of Titian.

† Mr. R. Triphook, bookseller, is in possession of a copy of this very rare volume, which has escaped the researches of Herbert. My friend Mr. Douce also possesses a copy.

104 leaves.' See the *British Bibliographer*, vol. iv. p. 285. This version contains wood-cuts; but, comparatively, of coarse execution.

It remains to add, that of this first, and best Italian, impression, his Grace the Duke of Devonshire is the fortunate possessor of a perfect, and therefore unique, copy PRINTED UPON VELLUM: a similar copy, in the possession of Count Trivulcio, at Milan, being imperfect. The present copy, although upon paper, is perhaps unrivalled for its size and beauty. It was formerly in the library of GROLIER, and is bound in the usually tasteful manner of the books of that distinguished Collector.* The frequent appearance of this edition has been noticed at the outset of these remarks. I believe not fewer than 20 copies have come under my inspection: of these, those in the collections of Earl Gower, Sir M. M. Sykes, Mr. Grenville, Mr. G. Hibbert (the latter, formerly in the Merly Collection, and in beautiful binding), Mr. Heber, Mr. J. Edwards, and especially of Mr. S. W. Singer, are of unusually fine condition.

* On the fly leaf of this copy is the following ancient ms. memorandum:

Opera tutta Inamorata
e un Libro degno et pien di molto ornato
che ibi chi non Lege hauera La mente Ingrata.

In a copy of the French translation of the Poliphilo, now in the library of Mr. Beckford, of Fonthill, and formerly belonging to Pope, there is the following, not very important, note in the poet's own hand writing:

'Written at Trevisa in 1467. The designs might be of Francesco Francia (who engraved and taught Marc Antonio) or of Andrea del Mantegna, or possibly of Leonardo da Vinci. (A. Durer, M. Angelo, and Rafaelle were born afterwards). Vide book ii. ch. 1. where Polia relates her history. In 1462 she was in the flower of her age, when Poliphilo fell in love with her. The plague happened in 1463, when she professed herself a nun, ibid. chap. 2.; but soon after, followed by her lover, yielded to his solicitations. Book ii. usque ad chap. 5, quæ confer cum lib. i. chap. 17, in fine: and this book is written four years after. She was of Trevisa on the river Sile in the state of Venice, Lucretia Trevisana, he of the family of Colonna, a monk, as appears from the initial letters of the chapters, Poliam Frater Franciscus Colonna peramavit.

834. Pulci. (Luca.) Il Ciriffo Calvaneo. *Without Name of Printer, Place, or Date.* Quarto.

It is observed, in the fly leaf of this copy, by a skilful bibliographer in Italian literature, that 'this is the FIRST EDITION, exceedingly rare, and not mentioned by any bibliographer.' That it is the earliest impression, and of extreme rarity, is unquestionable; but that no notice has been taken of it by any bibliographical writer, is not perfectly correct; since a particular and rather interesting description of it will be found in the *Bibl. Magliabech.* vol. ii. col. 427: the only authority, however, to which Panzer refers the reader.* A ms. note, by Antonio Maria Biscionio—in the copy seen by Fossi—informs us that 'this impression was probably executed by Miscomino before the year 1490.' There seems to be truth in this memorandum: as the character, in the elegance of its form, and in the skilfulness of its arrangement, bears a strong resemblance to the works professedly printed by Miscomino, or Bonaccorsi: see p. 144, ante. The recto of the first leaf, sign. a, presents us with the opening of the poem, thus:

CYRIFFO CALVANEO COMPO
STO PER LVCA DEPVLCI AD
PETITIONE DEL MAGNIFICO
LORENZO DEMEDICI.

i O CANTERO CY
riffo caluaneo
Cyriffo ilquale per
paesi diuersi
Errando ando per farsi almondo iddeo
Nuoui amori: nuoui casi: & nuoui uersi

* Mr. Roscoe informs us that the poem, intitled *Il Ciriffo Calvaneo*, is an epic romance, and was probably the first that appeared in Italy; it being certainly produced some years prior to the *Morgante* of Luigi Pulci, and to the *Orlando Innamorato* of Bojardo; two pieces which have generally been considered as the first examples of this species of poetry.' A short but satisfactory analysis of the poem is given by Mr. Roscoe, in a note, vol. i. p. 330, *Lor. de Medici*, 8vo. *edit.* We are further infor ed, by the same intelligent writer, that

Porteran forse al gran Gioue tropheo
Non pur gli assiri egiptii parthi o persi
Et prestandomi il celo qui del suo aiuto
Comincieremo al Pouero adueduto
&c. &c. &c.

A full page has 24 lines. The signatures, from a to o, inclusively, run in eights. On the reverse of o viij, the following are the concluding lines:

T ibaldo cognoscea falcone apúnto
Et disse o falcon mio benche tu finga
Tu sai chio so che il capresto doro ūcto
Meritasti insino gia sendo aoringa
Hor se il peccato ascalona ta giunto
Non uo che piu lemaschere dipinga
Per tanto io son disposto che tu muoia
Et cosi decto fe chiamare ilboia

No indication whatever of printer, place, or date, ensues. The present is a cropt, but sound and perfect copy, in old red morocco binding.

835. Reali Di Franza. *Printed by Peter Maufer. Modena.* 1491. Folio.

This seems to be the earliest impression of any work under the above title: the '*Fatti*' of Charlemagne having been published at Venice in 1481, and the life of the same renowned monarch having been printed by Caxton in the year 1485. This impression is elegantly executed in the Gothic type, in double columns, and the first page of

the poem was left unfinished; but, at the instance of Lorenzo de Medici, was, after the death of Luca, completed by Bernardo Giambullari. In the note (*b*), *ibid*, Mr. Roscoe is properly persuaded that the poem had probably been printed before the year 1535; 'as it is dedicated to Lorenzo de Medici, the grandson of Lorenzo the Magnificent, who died in the year 1519.' It should seem, therefore, that of the above very scarce impression, the biographer of "Lorenzo the Magnificent" had, at that time, no information. Let us hope that a copy of it has, ere this, enriched the treasures of his Italian Collection.

the first book is embellished with a tasteful border, containing portraits of CONSTANTINE, FIOVO, and RICIERI.

For the gratification of the numerous class of *Collectors of Romances*, and in order that they may be enabled to *illustrate* their early copies of the present work, I subjoin fac-similes of the portraits:

The capital initial of the first word of the text, presents us with a rude wood cut of the portrait of Pope Sylvester. Brunet, vol. ii. p. 375-6, has copied the description of this impression from the *Bibliogr. Instruct.* vol. iii. p. 667; telling us, however, that a copy of it was sold at the first sale of the Duke de la Valliere's books, in 1767, (*Cat. de la Valliere*, vol. i. p. 551, n°. 3380,) for 168 livres. The copy there described is said to be bound in red morocco; and the present has the same (foreign) binding; but there is a transposition of two leaves in the table, which otherwise has its full complement of 7 leaves. On the recto of the 8th leaf is a general title to the six books, thus:*

* I shall here subjoin the title of each of the six books:

LIBRO SECONDO

¶ Qui commenza el secondo libro de le hystorie de gli reale de franza nati de Constanti no imperadore: et chiamase el Fiorauãte: et parte de Rizieri primo paladino et de altri baroni poi che fuorono xp̃iani. ¶ in prima come el re Fiorello regnaua in frãza et lo re Fiore i dardẽa: et come el re fiorello aue vno fiolo cũ el neielo fu la ſpalla rita naque da vna donna de bauiera sua moglie chiamata lei Biãcado ra: et lo nato fiolo hebbe nome Fiorauante: et fu el primo che naque cum quel signo. Ca. i.

¶ Qui se cõmenza la hystoria e Real di fran za cõmenzando a Constãtino impatore secon do molte lezende che io ho attrouate e racol, te insieme: ↄ e ptito questo volume in sei libri. Lo primo tracta de Fiouo e di Rietieri primi paladini di franza. ¶ Il segondo de Fioravã ti e parte de Rietieri primo paladino. ¶ Lo terzo tracta di Octauiano de lione come an, do in egipto. ¶ Lo quarto tracta de Buouo de Antonna. ¶ Lo qnto tracta de la vendet ta di Buouo de Antonna facta per Guido e Sinibaldo e per lo Re Guielmo de Ingli, terra suoi fioli. ¶ Lo sexto tracta del nascimẽ to di Carlo magnò e de la scura morte de Pi pino da dui suoi fioli bastardi

LIBRO TERZO

¶ Qui commenza el terzo libro de la gesta de Cõstantino imperadore di roma: et tracta se de Octauiano de lione come ando in egip to per raquistare la dota de la sua moglie.

Capitulo Primo.

LIBRO QVARTO

¶ Qui commenza el quarto libro de gli rea-li de franza intitulato Buouo de antona. In prima tracta et narra de la sua natione et doue et come foe alleuato insino ala eta de anni no-ue et come il foe rẽduto al padre: et de lo odio che Brãdoria prese contra a guidone suo ma rito per che ello era vechio. Capitulo primo.

LIBRO QVINTO

¶ Qui commenza el quinto libro de li descẽ denti de Constantino imperadore: et in la pri ma parte se tracta come se diede ordine de fa-re la vendetta de Buouo dãtona per Guido re: per Sinibaldo: et per lo re Guielmo de in gliterra figlioli che fuorono de Buouo: et de molti altri signori et principi. Capitolo primo

The reverse of the last leaf presents us with a register; from which, however, we do not understand the exact order of the signatures. In the present copy they run thus—beginning with the text: a 8; b 6; c 8; d 6; e 8; f 6; g 8; h 6; i 8; k 6; l 8; m 6; n 8; o 6; p 8; q 6; r 8; f 6; t 8; u 8. On the reverse of u 7 (a blank leaf forming the 8th,) beneath the register, the colophon is as follows:

¶ Impreſsum Mutine anno ſalutis Mcccclxxxxi. pridie idus Octobris per Nobilem magiſtrum Petrū mauſer gallicū opera et impensa preſtantis viri magiſtri Pauli mundatoris mutinensis: Diuo Hercule eſtensi regnante.

A desirable copy; in foreign red morocco binding.

LIBRO SESTO

¶ Qui commenza el sexto libro de reali anti qui de franza: ma in specialta del nascimēto de Carlo magno: et de la obscura morte del re pi pino et de dui soi figlioli bastardi: et come Car lo fugi in ſpagna chiamandose Maynecto per paura: et pero questo libro se chiama el mayнecto In Christi ihesu nomine.

¶ Come re Pipino regnaua: et come il fu in vecheza consigliato da baroni che il togliesse moglie per hauere herede. Capitolo primo.

WILLIAM CAXTON.

MEMORANDUM.

It may be necessary to premise a few words respecting the present department of the Work, which contains an account of BOOKS PRINTED BY WILLIAM CAXTON. *The reader will probably be aware that, in this department, much ground must be gone over which has been already explored in the recent edition of our* Typographical Antiquities. *In order therefore to avoid unnecessary repetitions, and to exhibit equally valuable descriptions of such works, in this Library, as have been executed by* THE FATHER OF THE BRITISH PRESS, *it has been my object to compress the bibliographical part within a comparatively narrow compass; and to substitute, where necessary, copious and interesting extracts: faithfully printed from the original text. In consequence, it is presumed that a* BODY OF CAXTONIAN LITERATURE *(if such an expression may be used) will be submitted to the attention of the curious, from which no unpleasing information may be derived.*

I cannot however enter upon this department of the work, without expressing a considerable degree of gratification at the task which is thus pleasingly imposed upon me. The Collection of Volumes, printed by Caxton, of which an account is now presented to the public, HAS NEVER BEEN EQUALLED. *The Noble Owner of the* Harleian Library, *in one of his letters to Hearne,* seems to have felt no ordinary satisfaction on possessing 'forty two volumes printed by that good honest man' (Caxton). It will be seen that* Lord Oxford *is here eclipsed—in a department even in which he had good reason to boast of his strength and superiority.*

* *Letters written by eminent Persons in the* XVIIth *and* XVIIIth *Centuries, &c. and Lives of Eminent Men, by John Aubrey, Esq.* 1813, 3 vols. See vol. ii. p. 85. This is a publication well deserving of a place in the library of every scholar to whom the memories of the ILLUSTRIOUS ENGLISH DEAD are dear.

BOOKS PRINTED BY

William Caxton.

836. Le Recueil des Histoires de Troyes. *Without Name of Printer, Place, or Date.* Folio.

There is good reason to consider this volume as having been executed by Caxton, and as the first production of his press. It is of excessive rarity; and with the exception of the accounts of it published by La Serna Santander, and Brunet, it will be in vain looked for in the works of foreign bibliographers. The particular description of it which appears in the recent edition of our *Typographical Antiquities*, vol. i. p. 2—together with a fac-simile of the type—renders a very copious bibliographical account unnecessary in the present place: but it will be material to notice the leading features of the volume. The recto of the first leaf presents us with the title, as follows:

Cy commence le volume Intitule le recueil des histoires de troyes Compose par venerable homme raoul le feure prestre chappellain de mon tres redoubte seigneur Monseigneur le Duc Phelippe de bourgoingne En lan de grace. mil. cccc.lxiiii. : .

The text immediately follows, having 25 lines beneath. This opening part will be found reprinted in the authority just referred to. There are neither numerals, signatures, nor catchwords; and a full

page contains 31 lines. The work is divided into three Books. The *First Book* ends on the reverse of the 117th leaf, at the end of the bottom line, thus:

. Fin. i. liure

The *Second Book* has the following prefix:

t p commence le second liure du recueil des hystoires de troye qui parle des prouesses du fort hercules.

and concludes on the recto of the 203rd leaf, thus:

Comme cy
apres ensuit:

The reverse is blank. The recto of the 204th leaf presents us with a proheme, of 20 lines, to the *Third Book;* succeeded by this title—

Comment le roy Priant filz du roy Laomedon reppara la forte cite de troyes de son mariage ala royne hecuba et des filz quil eut delle; Et comment Il assembla son conseil pour enuoyer en grece pour rauoir exionne sa sueur.

The third book terminates on the reverse of the 283rd leaf, with the word

•:• Explicit •:•

In conformity with the plan suggested in the '*Memorandum,*' prefixed to this department of the work, I proceed to gratify the reader with a copious extract from this rare volume—descriptive of the Combat of Hercules and Cacus; as will be found on the reverse of the 180th leaf: and to which a translation, by the pen of Caxton,* will be considered no uninteresting companion:

q Vant herculez vist le grant trou que la rachine de larbre auoit fait Il en fut moult Joyeulx et dist. Vrayement cest Jcy que le grant larron demeure Il fault veoir sil y est et quelz marchans y habitent,† En disant ces parolles herculez sabaissa et regarda a vng

* [w]Han hercules sawe the grete hoole that the root of the tree had made. he was ryght Ioyous and glad, and said. Trewly hit is here that the grete theef dwellith, I must see if he be here and what marchantes enhabite in this place, In saying these wordes hercules bowed

† Sic.

bout de la caue ou Il vist cacus/ Sitost quil vist le larron Il le recogneut dont Il fut plus Joyeux que deuant et lui escrya/ Cacus Je te voy Tu par cy deuant as trouble les regnes desperye par Innombrables delitz que faisoies publicquement et en appert, Ce fut la cause de la perdicion de ta seignourie Maintenant tu troubles les ytalies par tyrannies mucees. couuertes et Incongneues Je congnois ta vie tu ne la peulz nyer ne ygnorer Il fault que tu meures et que Je fache franches les ytalies de tes enormes larrecins. O. mal heureux homme cy ne te peuent se courir tes couronnes, tes dyademes, tes ceptres, tes bruitz et tes honneurs royaulx, Et pourquoy, Certes pour ce que tu es enueilly en tes pechiez et ne tes amende ne corrigie pour pugnicion ne pour peine que tu ayes endure ne soufferte, Aincois en lieu de donner qui appartient a roys et a princes tu as este larron. En lieu de faire Justice tu as este murdrier et bouteur de feu et en lieu de garder et sauueur les femmes tu les as villonnees, Ochetif roy sans toy gehyner ne coniurer certes Je voy bien que tu es cil que les Itayles ne congnoissent et si les as persecutees Ton malice a este grant quant jusques a ce jour nas este trouue ne accuse et as fait vne forte chose mais se plus fort ne fais tu en es en peril prouchain. car tu me rendras mes beufz et finablemēt me mettras amort ou tu mourras par mes mains et ne le gaigneras par courir ne par faire tes feux subtilz:

down hys heed and beheld on the oonside of the caue where he sawe cacus. Assone as he sawe the theef he knew hym anone, wherof he was more Ioyous than he was to fore and escryed hym, Cacus I see thee, Thou haste to fore this tyme troblyd the Royames of hesperye by innumerable delyctes and grete synnes that thou madeste openly and apperte. This was the cause of the pardicion of the seignourye, Now thou troblest the ytaliens by tyrannyes hyd & unknowen, I knowe thy lyf, thou mayste not denye hit ne forsake hit, hit behoueth that thou dye therfore And that I make the ytalyens franke and free of thyn horrible & odious theftes. O cursed man yf thy crownes. thy diademes. thy septres. thy bruytes, thy ryall men myghte not socoure the, why than and wherfore arte thou wrapped in synnes and amendest the not ne correcte the for the pugnycion that thou hast suffred, But yet in the stede and place that thou sholdest dispose the to that, that apperteyneth to a kynge & a prynce, thou haste ben a theef. In stede to do justice thou haste ben a murdrer, and a putter in of fyre to brenne villages and howses And where thou sholdest haue kept and sauyd woman. thou hast defowled them and don hem vilonnye. O kaytif kynge. withoute coniuryng or pynyng of the. certes I see well that thou art he that the ytalyens knowe not that thou hast persecuted hem. thy malyce hath ben grete and thy subtylte, whan into thys day thou were neuer accused. And hast doon a grete thynge. But hit is not so grete, ner hast not so hidde the but thou arte right nyghe perill, ffor thou shalt yelde to me agayn my oxen. And ffinably thou shalt put me to deth, or thou shalt deye by my hand. And thou shalt not escape by rennyng ne by thy subtyll fyres.

qVant cacus entendit celle sentence Il fut fort effraye Neantmoins Il leua la teste, et voyant quil estoit trouue par herculez lomme du monde quil amoit le moins Il lui dit, Hellaz herculez homme tout corrompu de conuoitise quelle maudditte fortune ta fait tirer larbre dont les parfondes racynes ont descouuert le repos tail du roy cacus Iadiz regnant Mais orendroit priue de regne et bany de toute mondaine prosperite Ne te suffit Il moy auoir desherite de mes naturelz biens Quant tu mas tout tollu tant quil est force que Je viue de proye dont la coulpe doit redonder sur toy que ne me scuffres tu tirer le residu de ma poure vie entre les pierres . entre les chardons et entre les vers de la terre Considere maintenant ce que tu as fait ace roy et ne le quiers plus tu las assez greue,. Cacus respondit herculez se tu te trouues en labisme des miseres tes demerits lont acquis et suis bien dollent de veoir vng roy en si honteux estat, mais quant tu ne sauroyes aorner tes jours passez ne les presens dun seul bien fait quel reine de Tu as journellement exerce tyrannye tant en prosperite quen aduersite, Je scay bien que tu es le nouueau persecuteur des Italyes et que ta main est toute honnye de leur sang. Je ne te queroie pas ne les ytaliens ne sauoient a parler de toy Et pour ce quilz se taisoient a leur preiudice cest arbe aperele pour eulx et par ses rachines adescouuart lembuche Si fault que tu eslises ou

[w]Han Cacus vnderstode this sentence: he was strongly affrayed. neuerthelesse he lyfte up his hede And seeyng that he was found by hercules the man of the world that he moste hated. he sayd to him, Alas hercules man all corrumped with couetyse. what cursid fortune hath made the to drawe oute the tree wherof the parfonde and depe rootes hath discouerid the reposayll of kynge Cacus late regnyng, But now pryued fro regnyng & banysshid fro all worldly prosperite Suffiseth not to the that I may haue the chierte of my naturell goodes. whan thou hast taken alle away fro me. And that hit is force that I syue of robberye and proye, wherof the culpe and synne ought to redonde vpon the, Why suffrest thou not me to syue & drawe forth the residue of my poure lyf, amonge the stones amonge the rokkes. and amonge the wormes of the erthe. Considere now what thou haste to do this kynge, And seke hym no more. thou haste hurted and greuyd him ynowhe, Hercules answerd Cacus yf thou were in the abysmes of wrecchidnes and myseryes. thy demerytes wole accuse the, And I am ryght sory and dolant to see a kyng in so hounteous and shamefull estate. But whan thou canste not Aourne thy dayes passid ne these presente with one only good dede what remedye, thou hast dayly exercysed tyrannye as well in prosperyte as in aduersite. I wote well that thou art the newe persecutour of the ytaliens And that thy hands is all fowll of their blood. I seke the not, ne the ytaliens can saye nothyng of the. And for as moche as they complayne not of the to their preiudyce this tree hath spoken for them. And by hys rootes he hath discouuerd thyn embusshe: So behoueth hyt that thou chese. Wheder thou wilt come and fyght with me here in the ayer, at large. or ellis that I come and assaylle the their withinne: ffor yf hit be to me possible I shall desyuere the world of thy tyrannyes &c.

que tu viengnes combatre cy al aer et au large ou que Je tenuahisses la dedens car sil mest possible Je deliureray le monde de tes tyrannies :

p Ar celle responce Cacus congneut quil ny auoit nul respit en son fait, Adont Il se cuida sauuer comme Il auoit fait autresfois Et fist par son art de magique vne si grand fumee quil sembloit du trou que larbre auoit fait que ce fust vng droit puys denfer et estoit celle fumee lardee de flambes si ardantes que merueilles,. Pour celle fumee oncques herculez ne habandonna cacus aincois sailly en la caue parmy flambes et fumee comme cellui que estoit maistre de ce mestier et fut tantost pourueu des remedes qui y appartenoient et sen alla plainement enuahir cacus ainsi comme sil ny eust fumee ne empeschemēt Si lui donna si grant cop de sa machue sur le plus hault du heaume quil lui hurta la teste contre vng des murs de la caue, Cacus au recepuoir ce cop laissa a desgorgier sa fumee voyant que par ceste facon eschapper ne pouoit et prīt vne tres grande hache quil auoit aupres de lui pour soy deffendre, Herculez lui souffry prendre sa hache, Cacus rua sur lui car la caue estoit fort creuse, Ilz combatirent longuement la dedens, A la rescousse de cacus vindrent les . iii . seurs qui menerent grant dueil et jetterent pierres sur herculez en grande habondance plourans ameremēt . ces trois domoisell amoient moult cacus, Herculez et cacus se combatirent plus dune heure sans cesser tant que reposer les conuint par eschauffemēt A dont cacus print en lui vne folle oultre cuidāce et lui sembla en soy reposant que herculez nestoit pas si puissant quil auoit este autreffois et quil ne le pourroit jamaiz vaincre puis que ala

[b]y this answer cacus knewe that ther was no respite in his feet, Than he supposid to saue hym as he had doon afore tyme And maad by his crafte so grete a smoke and fumee, that hit semed come oute of the hoole that the tree had maad. that hit had ben a right pytte of helle. And this fumee was lardid with flames brennyng as meruayll. ffor this fumee hercules abandonned neuer cacus, but leep in to the caue in the myddell of the flames and fumee as he that was maistre of this crafte, and was anone pourueyed of remedyes that therto apperteyned, And wente hym playnly and assayled cacus in suche wyse as he felte no fumee ne enpesshement. And than he gaf hym so grete a strook vpon the helme with his clubbe that he maad hym to hurtle his heed ayenst oon of the wallis of the caue. Cacus with the resseyuyng of this strooke. lete the fumee disgorge out of his stomack. Seyng that by that manyer he coulde not escape. And toke his ryght grete axe that stode by hym for to deffende hym with, Hercules suffrid hym to take his axe. Cacus smote vpon hym ffor the caue was not large. they fought longe therin, vnto the rescours of cacus cam the thre susters that made grete sorowe And casted stones vpon hercules in grete habondance And wept bitterly. These thre damoyselles louyd sore well cacus. Hercules & cacus fought more than a longe oure withoute cessing At the ende of the oure. they were bothe so sore chauffid that they muste reste them Than cacus toke in hym a grete pryde. ffor he was stronge of body And hym semed whan he restid that hercules was not so stronge as he had ben afore tymes.

premiere fois ne lauoit vaincu, Pour celle presumpcion Il demanda a herculez sil vouloit peracheuer la bataille hors de la caue, Herculez luy respondit quil en estoit content, A celle responce cacus print la pierre qui fermoit la caue et en yssit Et herculez allant apres choisit ses vaches qui estoient mortes en vng coing et ses beufz qui estoient au pres loyez par les museaulx a vne coulōpne Il eut grant dueil quant Il veyt ses vaches en ce point, neātmoins Il passa oultre et poursuiuit cacus qui estendoit ses bras et se mettoit a point, et lui dit, Mauuaiz larron certes tu mas fait vng grant desplaisir dauoir tuees mes vaches Larrō mauuaiz toy mesmes respondit cacus encores mas tu fait plus grant desplaisir dauoir occis mes hommes et emble mes royāmes, Tu es seul coulpable des maulx que Jay fais et de la mort de ces vaches Pleust aux dieux que Je te tenisse aussi bien en ma mercy comme Je les ay tenues soyes sceur que Jamais royammes nembleroies, or acheuōs nostre bataille, A ces mots herculez et cacus reuerent lun sur lautre moult lourdement et par grant felonnie leurs cops retentirent sur leurs armes, Au retentissemēt le roy enander* et les gregois vindrent veoir la bataille qui se faisoit deuāt lentre de la caue la ou estoient les trois seurs moult desolees, Cacus sefforcoit de toute sa puissance car Il veoit quil estoit heure ou jamaiz de monstrer et mettre auant ce que faire pouoit . Il manyoit vertueusement sa hache et bien lui auenoit a en ouurer Il estoit dur et robuste et de gros couraige Il donna maint cop a herculez et sembloit souuent que Jusques en abisme le deust confondre, Mais aussi herculez

And that he myght neuer vaynquysshe hym, for as moche as he had not ouercome hym at the begynnyng, By this presumption he demanded of hercules, yf he wold achieue the Batayll wyth oute the caue. Hercules answerd that he was contente. With this answer cacus toke away the stone that shette the caue and wente oute. And in goyng oute after hym, hercules espied his kyen that were ded in a corner, And his oxen that were bounden by the mosels vnto a piler, he was sory whan he sawe hys kyen in that poynt. Neuertheless he passid forth and poursiewed cacus, that racchid oute his armes and maad hym redy, and sayd to hym. thou cursid theef thou haste doon to me grete displaysir to have slayn my kyen, ye cursid theef thou thyself answerd cacus, yet haste thou doon to me more displaysir, to have slain my men and taken away my Royames. thou art only culpable of the euyll that I haue doon and of the deth of thy kyen, I wold hit plesyd the goddes that I had the as well in my mercy . as I had them . be thou sewer that thou sholdest neuer take away Royame fro no mān And now late vs achieue oure batayll: At these wordes Hercules and Cacus smote eche other right sore and by grete felonnye, their strokes cleuyd to their harnoys . and sowned . At this sownyng the Kynge euander & the grekes cam to the bataill for to see hit. whiche they maad to fore thentre of the Caue: Where as were the thre susters passyng desolate: Cacus enforced hym wyth alle his puyssance . ffor he sawe hit was tyme thoo or neuer to shewe and put forth all that he myght He handled his axe right myghtly And well was hym nede so to doo. He was harde & boystous. he gaf many a strook to hercules. And hym semed other while that he sholde

* Sic.

de sa part ne si faindoit pas, Sil auoit forte partie Il estoit fort a laduenant et plus certes quil ue* conuenoit pour la sante de cacus, Il ne actaindoit oncques cacus quil ne lui fist tourner les yeulx en la teste ou quil ne le fist cliner puis dun lez puis dautre on desmarcher rudement, Ceste bataille par estente de duree ennuya aux regardans, Ilz sentre queroient atous costez et durement sentre tastoient,. Finablemēt Ilz firent tant que bon mestier leur eust este de reposer et quilz fuoient par tous leurs corps, A dont Herculez voyant que encores nestoit pas le pris dōne et que la nuyt approuchoit Il eut grant honte en lui et se commenca atenner de si longue bataille, Lors se print aquerir cacus de pres et redoubla ses cops et sa vigueur en ruant de telle radeur sur cacus quil le porta fin de compte tout estonne par terre et lui fist perdre sa hache. puis lui osta son heaume. Les trois seurs senfuirent lors en vne forest nōmee octa toutes plaines de larmes et de cris, Plusieurs gregois vouldrent aller apres mais herculez les fist retourner, Puis appella le roy euander et ses gens et dist au roy, Sire vecy cil qui soulloit les ytalies troubler par secretz murdres. couuers larrecins et mescongneuz viollemens des femmes, Nen souspeconnez plus les dieux, vecy le ministre et faiseur des delitz Jay Intencion de le pugnir non pas selon sa desserte, mais Jusques ala mort:

The speech of King Evander, comprising 23 lines, has not been deemed of sufficient importance to extract. The narrative continues immediately as follows.

confounde hym vnto the depe abysme of the erthe, But hercules on his syde faylled not yf he had stronge partye ayenst him. He was also stronge at a venant and more stronge certayn than was good for the helthe of cacus, he smote neuer cacus but he torned the eyen in his heed . or made hym to stoupe or knele on that oon side or that other or goo aback shamefully, This batayll by longe during anoyed the beholders they sought eche other and tasted harde on bothe sides. Fynally they dide so moche that hit was nede to reste them And that all their bodies swette all aboutes, than hercules sawe that yet was not the pryse gyuen And that the nyght approched he had grete shame in hymself. that he had hold so longe batayll. Than he began to seche cacus so nygh . and redowblid his strokes by suche vigour vpon cacus so fiercely . that at laste he bare hym doun to the ground all astoyned And made hym to lese his axe And syn toke of his helme. The thre susters fledde than in to a foreste named Octa all full of teeris and of cryes. Many grekes wold haue gone after. But hercules made hem to retorne. After he callid the kynge Euander and his folk and said to the kyng Syre lo here is he that was wonte to troble the ytalyens . by secrete murdres, couuerte theftes, & vnknowen defowlyng of women . gyue no more suspecion to the goddes, Lo here is the menyster and doar of thise trespaces, I haue entencion to punysshe hym. Not only after his deserte . but vnto the deth:.

[*The speech of Evander, which immediately follows, is omitted; in conformity with its omission in the above text.*] * Sic.

e Ntre ces parolles cacus se releua tout estourdy du cop quil auoit receu et sen cuida fuyr. Mais herculez courut apres et le rataindit si lembracha et le rapporta si serreemēt quil ne le pouoit mouuoir dun coste ne dautre et le porta en vne fosse parfonde quil auoit faicte en la caue ou Il gettoit toutes ses ordures, quelzconques. Herculez venu acell fosse que les gregois auoient trouuee planta cacus dedens la teste dessoubz en le ruant du hault en bas, A dont les Italyens vīdrent ēuiron la fosse et Ietterent tant de pierres sur cacus que tres miserablement Il fina Illec sa vie, Telle fut la fin du poure roy cacus Il mourut en vng trou plain dordure et de puanteur: Fol. 180-183.

The preceding affords a sufficiently copious specimen of the phraseology and character of the work. The translation also exhibits Caxton in no very unfavourable point of view; and there is throughout the whole, in the dialogue, and in the incidents, a *naïvaté* and spirit which cannot fail to be interesting to the curious. I believe I can fully pledge myself on the extreme accuracy of both the texts. The volume under consideration is unluckily imperfect: wanting 31 leaves: that is to say, 30 leaves between fol. 29 and 59, and the 147th leaf. It was purchased in a deficient state, by the late John Duke of Roxburghe, of Mr. Payne, for 5*l.* 5*s.*; and after it had been deprived of several other leaves, in order to render the copy in the Royal Library perfect, it was obtained at the sale of the Duke's Library, by the present Noble Owner of it, for no less a sum than 116*l.* 11*s.*! see *Bibl. Roxburgh.* n°. 6201. It is sound, very clean, of good dimensions, and is beautifully bound in olive-colour morocco by Charles Lewis.

[d] Vryng these wordes [of Evander] Cacus releuyd hym that was astonyed of the strook that he had receyued And wende to have fledd. But hercules ranne after & retayned hym And embraced hym in his arms so harde y^{t} he myght not meue And brought hym agayn And bare hym vnto a depe pytte that was in the caue where he had caste in all ordures and filthe, hercules cam vnto this fowle pytte that the grekes had founden And planted cacus there inne . his heed downward from on hye vnto the ordure benethe, Than the ytaliens cam aboute the pitte and caste so many stones vpon hym that he deyde there myserably. Suche was the ende of the poure Kynge Cacus.' &c. Fol. 220—223.

837. The Recuyell of the Historyes of Troye.

Supposed to have been printed in 1471. Folio.

First English Impression of this work, and the first book printed in our language. It has claims therefore to be thoroughly described and well introduced to the notice of the curious: yet I know not that any thing material can be added to the copious description of it which appears in the first volume (p. 16 to 28) of the recent edition of our Typographical Antiquities. The prefix, on the recto of the first leaf, is lineally and literally as follows:

Ere begynneth the volume intituled and named ℌ the recuyell of the historyes of Troye, composed and drawen out of dyuerce bookes of latyn in to frenſſhe by the ryght venerable persone and worshipfull man . Raoul le ffeure . preest and chapelayn vnto the ryght noble glorpous and myghty prynce in his tyme Phelip duc of Bourgoyne of Braband ꝛc In the yere of the Incarnacion of our lord god a thou- sand foure hondred sixty and foure- And translated and drawen out of frenshe in to engliſſhe by Willyam Caxton mercer of ye cyte of London, at the comaũdemẽt of the right hye myghty and vertuouse Prynceſse hys redoubtyd lady . Margarete by the grace of god . Du- cheſſe of Bourgoyne of Lotryk of Braband ꝛc, whiche sayd translacion and werke was begonne in Brugis in the Countee of Flaundres the fyrst day of marche the yere of the Incarnacion of our said lord god a thousand foure honderd sixty and eyghte- And ended and fynyſſhid in the holy cyte of Colen the . xix . day of septembre the yere of our sayd lord god a thousand- foure honderd sixty and enleuen ꝛc .

And on that other side of this leef foloweth the prologe.

The preceding is printed in red. The prologue, to which Caxton refers, commences on the reverse of this leaf, and occupies about two pages, and a third part of a third page. It is reprinted entire in the new edition of Ames and Herbert (the work just referred to) in its ancient form; but the conclusion of it, so descriptive of the simplicity of the translator, merits to be laid before the reader—even if it be in a modernised orthography: 'meekly beseeching the bounteous highness of my said Lady [the Lady Margaret] that of her benevolence list to accept and take in gre this simple and rude work here following. and if there be any thing written or said to her pleasure. I shall think my labour well employed and where as there is default. that she *arette* it to the simpleness of my cunning which is full small in this behalf and require and pray all them that shall read this said work to correct it and to hold me excused of the rude and simple translation And thus I end my prologue.'*

The prologue of Caxton is immediately succeeded by a prologue of the author, having this prefix:

Ere foloweth pe plogue of that worshipful man Raoul le feure whiche was Auctor of this present book in the ffrensh tonge:

The author is not less courteous, than his translator, in his conclusion; which runs thus: 'And alle them that shall rede hyt for

* A small space may be here allotted to a preceding part of this prologue, descriptive of the printer's education, and conduct of the version: 'And afterward when I remembered myself of my simpleness and unperfectness that I had, in both languages:—that is to wit, in French and in English—(for in France was I never, and was born and learned mine English in Kent, in the weald, where I doubt not is spoken as broad and rude English as is in any place of England—and have continued by the space of xxx years for the most part in the countries of Brabant. Flanders, Holland, and Zealand) and thus when all these things came tofore me, after that I had made and written five or six quires, I fell in despair of this work, and purposed no more to have continued therein, and tho [the] quires laid apart, and in two year after labored no more in this work; and was fully in will to have left it, till on a time it fortuned,' &c.

Caxton goes on to tell us that his patroness, Margaret Duchess of Burgundy, happened to discover his attempt at the version—corrected his language—and commanded him to finish the work. The printer obeyed her injunctions: for he acknowledges that he is a servant of her Grace, and 'receives of her yearly fee and other many good and great benefits.' He concludes his prologue exactly as above.

[*To face p.* 183.

How the kynge Priant redifyed the cyte of troye moze ſtronge than euer hit was afore and of his ſones and doughters. And how after many counceyllis he ſente Anthenor and Polydamas into grece for to re-mande his ſuſter exione. that Ayax mayntenyd..

The begynnyng of this book ſhewyth the Geneal-ogye of Saturne and of the paccion and prompe that he maad to his broder Tytan. and how he toke warre mortel agayn Jubyter his owen ſone..

Fac-similes of the Prefixes to the First and Third Books of the English Recueil of the Histories of Troy, Printed by Caxton, 1471.

teschewe ydlenes . that so rudely haue put my penne vnto the histories afore named . that hit plese them not onely haue regarde vnto my pour consayte . but also to y^e^ obscure and derke abisme or sualowe where y haue gadryd them to gyder . by obeyssaūce And vnder alle ryght humble correccions . .' On the reverse is the title to the *First Book*, printed in red; which, with the title to the *Third Book*, also printed in red, will be found in the ACCOMPANYING FAC-SIMILE.

As I may have led the reader to expect some further extracts from this curious volume, however abundantly I have before * gleaned from it, I shall present him with the following: illustrative of that extreme simplicity and *naïveté* with which our venerable Printer thought it his duty to make a literal version of his original text. They describe events of very different complexions. The first relates to the BATTLE OF TITAN AND SATURN.

' [f]Rom as ferre as the Tytanoys sawe the Saturnyens come . they were right glade and made them self the grettest chiere of the worlde . And meuyd them silf joieusly ayenst them and with a grete crye, they had grete sheldes of tree, maces and pollaxes and guysarmes of strange facions . and they were all on fote . reseruyd Tytan and his sones . whyche as Kynges had theyr Curres and Chares † in whiche they were brought and caried not by the force of hors but by the puyssance of men, they approched so nyghe that they cam to fightyng and began to werke, than the archers of kynge saturne began to drawe & shote And maad the tytannoys to arest and stande also longe as their shotte dured and slowe and hurte many of them whan the shotte fayled . the tytannoys ‡ that had grete sorowe for to be so seruid of the saturnyens, esmeuyd hem self agayn And swore that oon to that other that they wold be auengid And cam for to fight hand oon hand in whiche they employed them so aygrely that of the noise and deūe that their axes and guisarmes smote vpon their sheldes hit semed as hit had ben thonder, At thencounteryng than the batayll was right ffell, Lychaon . Egeon . Creon . Typhon. and encheladus were in the first front, ther was many a shelde broken for the weight of the clubbes & polaxes & many heedes broken.' fol. 29. rev.

The second describes the interview of JUPITER AND DANAE:

' [t]He mayde danes toke grete playsir wyth all these thinges, whan

* See *the Typographical Antiquities*, vol. i. p. 24-7; and p. 174, 180, ante.

† A little above, Caxton says: ' ffor in this tyme the kynges went to bataill in chares.'

‡ Sic.

the damoyselles had partyd among hem her jewels of gold with grete Joye, they brought danes to bedde, And departyd from her chambre whiche they lefte open by forgetyng, as they had sette alle her mynde and entendementes on her rychesses, And so wente to thyr beddes into theyr chambers, Jupiter liyng in his bed at this hour fonde hym self so surmountyd wyth covetyse of loue . That he was constraynd to aryse And to loke out at a wyndowe to beholde yf the day approched liftyng his eyen agayn the sterres of the heuene, And was rauysshed in his herte by the remembrance of fayr danes and sayd, O noble danes that hath more beaulte than the sterre shynyng, And that ye shyne by souerayn clerenes, Alas where be ye this houre, the payne that I endure for your cause, ye knewe not the grete Jeopardye and the paryllous paas that I haue put me in. to attayne your loue, vnkendenes . may she haue place in yow . with desdayn rygour and fiersnes, whiche ben myn enemyes enuenymed with mortall venym, O danes remembre your self of me, And thou fortune that hast socouryd me in alle myn affayres, socoure me in this present nede.'

'sIth this word his complaint cessed, and gaf his entendemēt to many sharp thoughtes that percyd his herte ryght pensifly, This thoughte was grete and touchyng a right auenturous enterprise all accoūtyd & abatid he determined in himself to assaye yf he mocht come vnto the ende of his thoughte, and arayde and clothid hymself and went out of his chambre vnto the tour, where he sawe the dore opene to his semyng And finding trouthe that hit was open he wente vp as softely as he cowde that he shold not be herd, and cam so ferre that he cam to the chambre of danes wherof the dore was open In whiche chambre was a lampe brennyng, Jupiter all full of gladnes put his hede into the chambre to beholde yf the damoyselles had ben wyth danes, and whan he had beholden that ther were none but that danes was allone in her bedde, he auenturyd hym to go vnto her where he fond her slepyng and awoke her by kyssynge,' &c.

'd Anes was so sore abasshed whan she felt her self so kyste, that she crept wyth in the bedde. Jupiter nyghed neer so fer that he descourid her face for to speke to her, wherof she beyng a frayd opend her eyen and whan she wiste that hit was Jupiter, and was allone by her bedde side, she made a ryght grete shryche and crye, whan Jupiter herd this crye he was not right well assured,' &c. (*Fol.* 60-1.)

The *First Book* contains 144 leaves, exclusively of the prologue of Caxton and of Raoul Le Fevre. On the reverse of the 144th:

Thus endeth the first book of the recuepll or gadryng to geder of the hystorpes of Trope.

On the recto of the following leaf, the *Second Book* has this prefix:

Hiere begynneth the seconde booke of the recueill of the hiſtorpes of Trope, that speketh of the proweſſes of the stronge Hercules and of his deth ꝛc : : .

From this book I have given a very copious extract, accompanying the French text at p. 174 ante. The conclusion of this book is on the recto of fol. 248, and will be found in the new edition of Ames and Herbert, at vol. i. p, 19. On the recto of folio 249, exclusively of the three preliminary leaves, the *Third Book* commences with this prefix:

In these two bokes precedente . we haue by the helpe of god tretyd of the two first destruccyons of Troye with the noble faytes and dedes of the stronge and puiſsant Hercules . that made and dyde so many mer vayllis that the engyne humayn of alle men oughte to meruaylle . And also how he slewe the kynge Laome don bete doun and put his cyte of troye to ruyne Now in the thirde and laste booke god to fore . we shall saie how the sayd cyte was by Priamus sone of the said kynge laomedon reedifiied and repayred more stronge and more puyſsante than euer hit was before . And afterward how for the rauyſshement of dame helayne wyf of kynge Menilaus of greee . the sayd cyte was totally destroyed Priamus hector and alle his sones slayn with nobleſse wyth out nombre . as hit shall appere in the proces of the chapitres . .

The title, in red, immediately following, is given in the fac-simile facing p. 183. From this book the reader is below * presented with a

* ‘[w]Han parys knewe that the quene helayne that was wyf of kynge Menelaus one of the moste noble kynges of grece was comen vnto this temple, He arayed hym in the moste

very interesting extract, describing the FIRST MEETING OF PARIS AND HELEN, and the carrying off of the latter. The prophetic ravings of CASSANDRA, in consequence, are thus described:

gentilmanliest wyse that he coude and his companye And wente in to the temple. For he had longe tyme before herd speke of her grete beaulte. And than as he was comen and sawe her, He was gretly esprised with her loue And began strongly to beholde her. And to desire to see the facion of her body That was so fayr and well shapen in all thinges, and in suche wise that hit seemed properly to them that sawe her, That nature had made her to be beholden & beseyn. For in her was no thing but that hit seruyd to encrece alle the beaulte y' myght be founden in a woman, wherefore parys might not forbere to beholde her, sayng in hym self that he had neuer seen ne herde speke of ony so fayre and so well fourmed And as he beheldc her, In like wyse helayne beheldc hym also many times and ofte. and her semed that he was more fayrer a grete dele than had ben reported to her. And well sayd in her self that she sawe neuer man of so grete beaulte, Ne that plesid her so well to beholde And so she lefte alle her deuocion and alle other thoughtes And gaf no fors ne raught of no thing than, saue only for to beholde parys. Whan parys knewe and sawe this he had grete joye, and beheldc her swetly more and more and she hym, By whiche sighte they shewyd ynowhe of theyr desires, that one to that other, And thoughte gretly by what occasion they myght speke to gyder, And so longe they beheldc eche other that by semblaunt, Helayne made a token or signe to parys that he approchid to her, And anone parys satte doun beside her, whilis that the peple played in the temple And spack to her wyth a softe voys ryght swetely and she to hym, And exposid eche to other how they were surprysid of the loue of that one and of that other, And how they myght come to the ende after her desire, And whan they had spoken ynowgh of theyr hote loue, Parys toke leue of her And yssued out of the temple, He and his felawshipp, And helayne sente after hym her eyen al so fer as she myghte.'

[*Paris addresses his Companions, and plots the manner of carrying off Helen.*]

'[n]Ow hit happend that the nyght was come, and the mone was nyghe goon doun The troians armed them the moste secrete wise that they cowde And lefte some of them for to kepe theyr shippys, And the other wente preuyly vnto the temple. And entryd therin so armed as they were And with lityll deffence toke alle them that they fonde in the temple and alle the rychesses that were therin. And parys with his owen hande toke helayne and them of theyr companye And broughte in to theyr shippes alle the beste and put hit in sure garde, And after retorned to the proye, Tho began the noyse passing grete with in the temple of the prysonners, And of the some that had leuer suffre to be slayn than for to be take prysonners, the noyse was herd ferre In suche wyse that they of the castell that stode therby herde hit, and incontynent they aroose and armed hem and cam to assaylle the troians as vayllyant as they were, Tho began the medle ryght fyers and mortalle. But the troians that were foure ayenst one slewe many of them And the other fledde and reentryd in to theyr castell, And than the troians toke as moche as they coude fynde of good, And bare hit vnto theyr shippis. And entryd in to them, And drew vp theyr sayllys And sayllyd so longe that on the seuenth day they cam and arryuyd at the porte of troye theyr shippes full of good prisonners and of good Rychesses And they abood at the porte of thenedon that was but thre myle fro Troye, And there were they receyuyd wyth grete joye, And than parys sente a propre messanger vnto his fader the kynge pryant to lete hym haue knowleche of his comynge and of alle that, that he had doon in grece of these tidynges the kynge was gretly reyoyssyd and commanded in alle the cyte to make feste solempnly for these tidynges.' &c. *Fol.* 263-4.

'[w]Han Cassandra knewe for trouthe that parys her broder had wedded helayne, she began to make grete sorowe to cry & braye as a woman oute of her witte, And sayde thus O vnhappy troians wherfore reioysse ye yow of the weddyng of parys. Wherof so many euylls shall come and followe. And wherfore see not ye the deth of yourself and of your sones that shall be slayn to fore your eyen And the husbondes to fore their wyuys with grete sorowe, Ha. A noble cyte of Troyes how thou shalt be destroyed and put to nought, Ha. a vnhappy moders, what sorowe shall ye see, whan ye shall see your lityll children taken and dismembryd to fore yow, Ha. a hecuba kaytyf and vnhappy where shalt thou take the water that thou shalt wepe for the deth of thy children Ha. a peple blind & folissh, why sende not ye Incontynent helayne home agayn, And yelde her vnto her righte husbond to fore that the swerdes of your enemyes come and slee yow with grete sorowe, wene ye that this prynce the husbonde of helayne wole dwelle at home with oute greuous vengence, Certes that shall be your dolorouse fynand ende, ha. a vnhappy helayne, thou shalt do vs moche sorowe As cassandra said and cryed thus with hyghe voys and with grete sorowe The kynge pryant knewe hit And did her to be taken prysonner And sende to her and did do praye her that she shold cesse, but she wolde not, And than he comanded that she shold be fast shette in prison and in yrons, where she was kept many dayes O what pyte was hyt, That the Troyans beleuyd not this warnyng and amonycion, For yf they had beleuyd hyt, They had eschewid the right grete euyllis that cam after vnto them, That shall be told in faybles to them that wole here hem vnto the ende of the world' &c. *Fol.* 265, *recto.*

It remains only to subjoin that, what may be called, the *Epilogue of the Printer* terminates the volume on the last leaf but one. This concluding address to the reader has been before faithfully reprinted by me in the *Typographical Antiquities* of our country; vol. i. p. 20-22. A part of it, however, is too interesting to be here withheld. The venerable translator begins by assuring us that 'in writing of this book his pen was worn, his hand weary and not stedfast, his eye dimmed with over-much looking on the white paper, and his courage not so prone and ready to labour as it had been, and that age crept on him daily and feebled all his body'—'therefore he had practised and learnt at his great charge and dispense to ordain this said book in print after the manner and form as we may there see.' He goes on with telling us that 'divers books which men have made in all points accord not as dictes. Dares. & Homer: for Dictes & Homer, as Greeks, say

and write favorably for the Greeks, and give to them more worship than to the Trojans :' and concludes by beseeching a blessing of peace love and charity from him that suffered for the same to be crucified on the rood tree: and say we all amen for charity.'

The following and concluding leaf, being the 251st from the beginning of the volume, inclusively, terminates the impression thus:

Pergama flere volo. fata danaiꝝ data ſolo
Solo capta dolo. capta redacta ſolo
Cauſa mali taliꝝ. meretrix fuit ericialis
Femina letaliꝝ. femina plena maliꝝ
Si fueriꝝ lota. ſi vita ſequens bona tota
Si eriꝝ ignota. non eriꝝ abſqꝫ nota
Palſa priuſ paridem. pidiꝝ modo theſia pridem
Es factura fidem. ne redeaꝝ in idem
Rumor de veteri. faciet ventura timeri
Cras poterunt fieri. turpia ſicut heri
Scena quid euadiꝝ. morti qui cetera tradiꝝ
Cur tu non cladiꝝ. concia clade cadis
Femina digna mori. reamatur amore priori
Reddita victori. deliciiꝝ qꝫ thori

Of this very rare and interesting work there are scarcely fewer than twelve known copies; but to obtain a *perfect copy* is a circumstance of singular good fortune. The libraries of His Majesty and the Marquis of Bath may however boast of such an acquisition; while the two imperfect copies, in the Public Library of Oxford and of Cambridge, are inadequate even to supply a complete copy between them. His Grace the Duke of Devonshire was the purchaser of the copy which was in the library of the late John Duke of Roxburghe: a copy, not more distinguished for the extraodinary price at which it was obtained, than for the beauty and singularity of the volume itself. It has been before observed* that there is every reason to imagine that this copy was originally a presentation one, by Caxton, to Elizabeth Grey, Queen of Edward IVth, and sister-in-law to the Dutchess of Burgundy, the patroness of the printer.

* See the recent edition of the *Typog. Antiq.* vol. i. p. 27.

This copy contains also an ancient copper-plate engraving, illustrative of one of the subjects of the work. It is however deficient—in the last leaf only. The copy under description is also not exempt from imperfection; wanting only the first leaf* — but being, in other respects, sound and desirable: and formerly in the collections of Mr. Tutet and Mr. Austin. It is bound by Roger Payne in russia leather.

838. The Game and Playe of the Chesse. [Moralised.] 1474. Folio.

First Edition of this work; and, like all the earlier publications of Caxton, of extreme rarity. This impression has been before so copiously described by me,† that, in a bibliographical point of view, it may be only necessary to observe that the dedication, to the Duke of Clarence, by Caxton, occupies the first leaf; the table of the chapters, the second; and on the recto of the 3rd leaf the text of the work begins thus:‡

This firſt chapiter of the firſt tractate ſheweth vnder what kynge the play of the cheſſe was founden and maad .:.

Wonge all the euyll condicions and ſignes that may be in a man the firſt and pe gretteſt is whan he feereth not, ne dredeth to diſpleſe and make wroth god by ſynne, and the peple by lyuyng diſordynatly, whan he rec-

&c. &c. &c.

In pursuing the plan of giving extracts from the earlier and rarer books of Caxton's press, I shall present the reader with the following

* Herbert, who saw this copy, said 'the title was supplied by a well-written MS.' This observation is true, as the copy *now* appears; since the former ms. leaf, which had *no resemblance to the original*, has been supplied by an admirably-executed fac-simile by Mr. Whitaker, the bookbinder.

† *Typographical Antiquities;* vol. i. p. 28-36.

‡ A more copious extract from this opening, in modernised orthography, will be found in the work just above quoted.

few specimens of this 'moralising' work. These shall be given in their original dress; referring to the work below quoted for some copious extracts in a modernised form.

'The thirde tractate of the offices of the comyn peple. The fyrst chapitre is of the office of the labourers and werkemen.

[f]Or as moche as the Noble persone canne not rewle ne gouerne with oute y^e^ seruyce and werke of the peple, than hit behoueth to deuyse the oeuurages and the offices of the werkemen, than I shall begynne fyrst at the fyrst pawne, that is in the playe of the chesse, And signefieth a man of the comyn peple on fote. For they be all named pietous* that is as moche to saye as footemen And than we wyll begynne at the pawne whiche standeth to fore the rooke on the ryght side of the kinge for as moche as this pawne apperteyneth to serue the vicaire or lieutenant of the kynge and other officers vnder hym of necessaryes of vitayll, And this maner a peple is figured and ought be maad in the forme and shappe of a man holdynge in his ryght hande a spade or shouell and a rodde in the lifte hand, The spade or shouell is for to delue & labour therwith the erthe, And the rodde is for to dryue & conduyte wyth all the bestes vnto her pasture also he ought to haue on his gyrdell, a crokyd hachet for to cutte of the superfluytees of the vignes & trees, And we rede in the bible that the first labourer that euer was, was Caym the fyrste sone of Adam that was so euyll that he slewe his broder Abel, for as moche as the smoke of his tythes went strayt unto heuen, And the smoke & fumee of the tythes of Caym wente dounward vpon the erthe And how well that this cause was trewe, yet was ther another cause of enuye that he had vnto his broder, For whan Adam their fader maried them for to multyplye y^e^ erthe of hys lygnye, he wolde not marye ner joyne to gyder the two that were born attones, but gaf unto caym her that was born wyth Abel, And to Abel her that was born with caym, And thus began thenuye that caym had ayenst abel, For his wyf was fayrer than cayms wyf And for this cause he slough abel with the chekebone of a beste, & at that tyme was neuer no maner of yron blody of mannes blood, And abel wase y^e^ first martier in tholde testament, And this caym dide many other euyl thinges whiche I leue, for it apperteyneth not to my mater.' *Fol.* 28.

A little onwards (on the reverse of the ensuing leaf) a story or two is told, from Valerius Maximus, of the fidelity and courage of the labouring

* Sic.

class, under the denomination of servants — the second story is thus: 'And also telleth valerius that ther was another labourer that was named penapion, that seruyd a maister whos name was Themes whiche was of meruayllous faith to his maystre. For hit befell that certain knyghtes cam to his maisters hows for to slee hym And anone as papiryon knewe hit, he wente in to his maisters chambre And wold not be knowen. For he dide on his maisters gowne and his rynge on his fynger, And laye in his bedde And thus put hym self in parill of deth for to respite his maisters lyf, But we see now a dayes many fooles that daigne not to vse groos metes of labourers. And flee the cours clothynge And maners of a seruant,' &c.

The following story, from the *Vitas Patrum*, (on the reverse of the same leaf, 30,) has rather an epigrammatic or whimsical conclusion, though intended to be of a serious cast. 'And herof fynde we in Vitas patrum. that ther was an erle a riche & noble man that had a sone onely, and whan this sone was of age to haue knowlech of the lawe, he herde in a sermone that was prechid that deth spareth none, ne riche ne poure, and as well dyeth y• yonge as the olde, and that the deth ought specially to be doubted for. III. causes, one was, y^{t} no man knoweth whan he cometh, and the seconde, ner in what state he taketh a man, And the thirde he wote neuer whither he shall goo. Therfore eche man shold despise and flee the world and lyue well and holde hym toward god And whan this yong man herde this thynge, he wente oute of his contrey and flede vnto a wyldernesse vnto an hermytage, and whan his fader had loste hym he made grete sorowe, and dyde do enguere & seke hym so moche at last he was founden in the hermitage, and than his fader cam theder to hym and sayde, dere sone come from thens, thou shalt be after my deth erle and chyef of my lignage, I shall be lost yf thou come not out from thens, And he than that wyste non otherwise to eschewe the yre of his fader bethought hym and sayde, dere fader ther is in your contre and lande a ryght euyll custome yf hit plese yow to put that away I shall gladly come out of this place and goo with yow The fader was glad and had grete Ioye And demaũded of hym what hit was And yf he wold telle hym he promysid hym to take hit away and hit shold be left and sette a parte. Than he sayde dere fader ther dyen as well the yong folk in your contrey as the olde, do that away I pray you, whan his fader herde that he sayde Dere sone that may not be ner no man may put that away but god only, Than answerd the sone to the fader, than wylle I serue hym and

dwelle here wyth hym that may do that. And so abode the childe in the hermytage & lyuyd there in good werkes.'

Maxims, interspersed with supposed and real cases, historical characters, sacred and profane, are constantly occurring in this 'tractate' upon the game of chess. The story of *Demosthenes and Lais* is thus quaintly narrated: 'Helemand reherceth that demostenes the philosopher lay ones by a right noble woman for his disporte, and playinge with her he demanded of her what he shold gyue to haue to do wyth her, And she answerd to hym, a thousand pens, and he sayd agayn to her I shold repente me to bye hit so dere, And whan he aduysed hym that he was so sore chauffid to speke to her for taccōplissh his flesshely desire, he dispoyled hym alle naked and wente and putte hym in the middes of the snowe And ouide reherceth that this thynge is the leste that maye helpe and moste greue the louers.' Fol. 40. recto.

Recurring to the description of this volume, in a bibliographical point of view, we may remark that it is entirely divested of signatures, catchwords, and numerals; and contains 72 leaves. A full page has 31 lines. The recto of the last leaf presents us with only the following piece of text, and the colophon:*

In conquerynge his rightfull enheritaunce, that verray peas and charite may endure in bothe his royames, and that marchandise may haue his cours in suche wise that euery man eschewe synne, and encrece in vertuous occupacions, Prayinge your good grace to resseyue this litell and symple book made vnder the hope and shadowe of your noble protection by hym that is your most humble seruant, in gree and thanke And I shall pray almighty god for your longe lyf ⁊ welfare, whiche he preserue And sende yow thaccomplissshement of your hye noble. Joyous and vertuous desirs Amen: | :. Fynyssshid of the last day of marche the yer of our lord god. a. thousand foure hondred and lxxiiii.:::.::.

A question may here occur, respecting the meaning and force of the word '*Fynysshid*' in the above colophon. I have probably, with too

much precipitation, observed that 'it is controvertible that the present work is the first book printed by Caxton, to which the date of the imprint is affixed.' If the expression 'finished,' in this instance, mean only the *completion of the ms. version*—it must have the same meaning in the title prefixed to the Troy Book: see p. 182 ante. Yet bibliographers have considered such word, in both instances, to express *the date of the imprint:* and to confirm this conclusion, Caxton, in his prologue to the *Golden Legend* of 1483, affirms these two works to be the earliest in the order of his labours. On the other hand, in the colophon of the *Dictes and Sayings*, 1477, our printer expressly uses the word *enprynted*, accompanied by the *name of the place* where the book was executed. Another consideration, however, seems to weigh in favour of the word 'finished' implying the completion of the *printing* of the work. The type, with which this edition is executed, is precisely similar to that of the French and English editions of the Troy Book: and if Caxton informs us, in the epilogue of the latter work (or English Troy book) that he had then learnt the art of printing at a great expense—it should seem to infer that the word 'finished' implied the *date of the printing*, and not that of the ms. translation, of it. No other book, with the exception below mentioned,* is known to exhibit these types. Upon the whole, as the present copy of this rare book is unusually sound and large, the Noble Owner of it may congratulate himself on possessing a most curious and early specimen of the press of our first printer. This copy is handsomely bound by C. Hering, in russia leather. A beautiful copy, wanting only 2 leaves, is in the possession of the Duke of Devonshire; from the collection of Mr. Roger Wilbraham. The libraries of His Majesty, the Earl of Pembroke, and the Marquis of Blandford, contain perfect and fair copies.

* This exception alludes to the 'HISTORY OF JASON' in the *French language;* of which work, executed in the same types, and therefore probably printed by Caxton, there is a perfect copy in the Royal Library at Paris. Mons. Van Praet favoured me, by letter, with a particular description of it; which was given by me to the public in the *Gentleman's Magazine;* vol. 82. pt. ii. p. 3-4. See also Brunet's *Manuel du Libraire*, vol. i. Edit. 1814.

839. The Game and Playe of the Chesse. [Moralized.] *Without Place or Date.* Folio.

Second Edition. Having fully described and illustrated this impression, in the work so frequently before referred to, it remains only to be brief, yet sufficiently particular, in the present account of it. The prologue, and the heads of the chapters in the several treatises, occupy the first 3 pages of the work. The reverse of the second leaf is blank. In this prologue Caxton informs us 'an excellent doctor of divinity in France, had made a book of the *Chess Moralized*, which, at such time as he was resident in Bruges, came into his hands; and when he had read and overseen it, it seemed full necessary to be had in English.' He then set about the translation, and published the preceding edition, without cuts; 'of which he printed a certain number, which anon were *depesshed* and sold.' He then resolved to print it, 'shewing therein the figures of such persons as belong to the play.' Accordingly, the impression appeared with a considerable number of rude wood-cuts; of nearly the whole of which fac-similes are given in the *Typog. Antiquities*, edit. 1810, vol. i. pp. 36-52. A few however were omitted; not of sufficient importance to be here presented to the reader. These cuts have probably rendered the edition much scarcer than the preceding one.

On the recto of the third leaf is the prefix to the first chapter, concerning the origin of the game; beneath which is a rude wood-cut, representing a man chopping to pieces a crowned human being, while the birds are carrying away portions of his limbs. The text immediately informs us that this is 'Enylmerodach a Iolye man without Iustyse and so cruel that he did do hewe his faders body in thre hondred pieces and gaf hit to ete and deuoure to thre hondred byrdes that men calle voultres, And was of suche condicion as was Nero, And right wel resemblid and was lyke vnto his fader Nebugodonosor. whiche on a tyme wold do slee all the sage and wise men of babilone. For as moche as they coude not telle hym his dreme that he had dremyd on a nyght and had forgoten hit like as hit is wreton in the byble in the book of danyel. Vnder this kyng thene Enylmerodach was this game and playe of the chesse founden. Trewe it is that sōme men wene, that this play was foūden in the tyme of the bataylles and siege of troye. But that is not so, For this playe cam to the playes of the

Caldees as diomedes the greek saith and reherceth, that amonge the philosophres was the most renomed playe amonge all other playes. And after that cam this playe in the tyme of alixander the grete in to egypt and so vnto alle the parties toward the south. And the cause wherfore this playe was so renomed shal be sayd in the iij chapitre.'

On the recto of the succeeding leaf the first chapter of the 'first tractate' begins; prefixed to which is a figure, before a chess board, as given at page 38 of the work above referred to. Another wood-cut, not introduced into this work, is on the recto of the 5th leaf: representing the king and the philosopher playing the game of chess. All the remaining figures, with the exception only of one of two*—sitting together above the 'third chapter of the second treatise'—are represented in the forementioned work. The impression contains signatures, a to k, in eights: a blank leaf forming a i, and k and l having each only 6 leaves. On the recto of l vj, we read the concluding sentence (not to be found in the first edition) and the colophon, thus:

Thenne late euery man of what condycion he be that redyth or herith this litel book redde, take therby enſaumple to amende hym.

Explicit per Caxton

The present is a large and most desirable copy; perfected and cleaned with considerable skill and success. It formerly belonged to the famous Laurence Sterne, and was purchased by him, at York, for a few shillings. It is in russia binding.

840. The Historie of Jason. *Supposed to have been printed in* 1475. Folio.

This volume is among the scarcest, and the most interesting of those which owe their first existence, in an English form, to the pen and press of Caxton. The immediate original of the work is a French version, by Raoul de Fevre, from the Latin texts of Dares Phrygius and

* One of these two figures is only a representation of the *Bishop*, as given at page 41 of the *Typog. Antiquities*, edit. 1810, vol. i.

Guido de Colonna; and the present performance may be considered a compilation of all the histories extant of the hero whose deeds it celebrates. Comparatively with the *Morte d'Arthur*, there are few digressions and few wearisome episodes. The hero is generally kept in view; while his uniform (and almost systematic) treachery towards the ladies who had surrendered to him their honour, is narrated in a manner softened down, and not studiously or obtrusively disgusting. The general sentiments of the romance are completely chivalrous; and the hardy exploits and perilous escapes of the hero are varied by numerous little touches of domestic life and common-place adventure. Upon the whole, there is much natural and beautiful colouring in this performance; as it shall be my endeavour to prove in the copious extracts which follow.

The impression is entirely destitute of signatures, numerals, and catchwords, and a full page contains 29 lines. The prologue, which is a very interesting one, fills the first two pages and a half. As it has been before printed entire in my edition of our *Typographical Antiquities*, (vol. i. p. 53-59) it shall be my present object to select only the most material part of it—which relates to the *probable date* of the impression. The conjecture, which has assigned to it the date of 1475, is formed from the supposed age of the then Prince of Wales, afterwards Edward the Vth, on whose account the version appears to have been undertaken. Caxton, in this prologue, informs us, that the husband of his patroness, Philip Duke of Burgundy—was 'the first founder of the Order of the Golden Fleece: that he made a chamber in the castle of Hesdyn, wherein was craftily and curiously depainted the conquest of the Golden Fleece by the said Jason: in which chamber he [Caxton] had been, and seen the said History so depainted: and in remembrance of Medea, and of her cunning and science, he had do make in the said chamber, by subtil engine, that when he would, it should seem that it lightened, and after thunder, snow, and rain: and all within the said chamber as oft times and when it should please him: which was all made for his singular pleasure.' Our printer, after telling us that he supposes his patron possesses the original French text, goes on and concludes his prologue strictly in the following order:

I entende by his licence ⁊ conge ⁊ by the supportacõn of our moost redoubted liege lady . moost excellent princesse the quene to presente this sayde boke vnto the

most fayre . and my moost redoubted yong lord . My lord Prynce of Wales our tocomyng soũayne lorde . whom I praye god saue and encreage in vertue ⁊ bryng him vnto asmoche worshyp and goode ℜenõme as euer had ony of his noble progenytours to thentent, he may begynne to lerne rede Engliſſh . not for ony beaute or good Endytyng of our Engliſſh tonge that is therin . but for the nouelte of the histories whiche as I suppose hath not be had bifore the translacion herof moost humblie besechyng my sayd most drad souerayn ⁊ naturel liege lorde the kyng and also the Quene to ꝑdon me so presumyng . And my sayd to comyng souerayne lord, My lord the Prynce to receyue it in gree ⁊ thanke of me his humble subgiett ⁊ seruaũte . and to pardone me of this my simple and ℜude translacion, and all other that luste to rede or here it, to correcte where as they shalle fynde defaulte

Here endeth the prologue of the translatour

The prologue of the Author follows, on the reverse of the second leaf. This shall be extracted (as it has not been previously given) before we come to the question of the date of the impression. It is very curious, and is literally thus:* 'The galeye of myn engyn floting not long syn in the depnes of the sees of diũce aũcient histories in suche wise as I wold haue brought myn esperite vnto the porte or hauen of rest . Sodaynly apperid by me a ship conduited by one man only . This man anon behelde my regarde and contenance . Which gaue me title and cause of thought and of abasshemente . for as moche as I saw his visage trist . heuy . & desolate, wherof smyton with a passion of his ennuye & greef Assone as he conceyuid that I so beheld him by grete desir he helde him still and sayde to me in this wise . Man of rude engyn What meruaillest thou . Ancre thy galeye here & take thy peñe for to write & put in memorie my faites & dedes . The Kyng

* See the commencement of the French version of the original edition (in the Royal Library at Paris) in the *Gentleman's Magazine*, vol. 82, pt. ii p. 3.

Jupiter of crete was myn olde bele fader, and he engendred Cacús Kyng of myrmidone . This cacus engendred my fader Eson . I am Jason that conquerd the flees of gold in the yle of colchos, And that dayly laboure in sorowe roted in tristresse for the dishoneur that some persones hurte & empesshe my glorie . Inposing to me not to haue holden my promys anenst medea, wherof thou hast red the truth . Thene I pray the that thou do make a boke vnto them that dayly speke & impugne my glorie maye knowe their indiscrete jugement . And for taccomplisshe the same I haue chosen the to thende, that thou presente this present writing vnto the fader of writars of histories . Whiche ys vnto Philip fader & louer of all vertues in his time Duc of Bougoygne and of Brabant &c̄. The whiche hath ben in all his time enclyned and of grete affeccion to here and see red the auncient histories . And to here tolde the faytes of the worthy and noble sometyme flourisshing in vertues in valyance and prudence for his singuler passetemps . Thyse wordes accomplisshid the shippe & Jason vanisshid away and I abode there pensyf, But in thende desiring to shewe the honour and declare the vertues of the sayd Jason I ancred my galeye & put in wrytyng hys faytes as here after shall be declared playnly & a long, so than I presente my litil book vnto right hye and right redoubted Duc of Bourgoyne not presuming myn Ineloquence, but presenting myn right humble & indigne seruice . Thus endeth myn Auctor his prologe, And how wel that hit is sayd afore this prologe that Eson was sone to Cacus . Yet bochace saith in the genealogy of goddes that he was sone to Erictheus the . xxix . sone of Jupiter, As ye may see more playnly in the . xiij . book of the Genelagye of goddes the . xxiiij . Chapytre'

The prologue of Raoul le Fevre ends on the recto of the third leaf; the reverse is blank. The text begins at the top of the recto of the 4th leaf: a full page comprehending 29 lines. In respect to the legitimate date of this impression, it may, I think, be fairly said that the year 1475, or 1476, is as late a period as can be assigned to it. The young prince was 'beginning to learn to read English' according to the prologue of Caxton; and according to the printer's conclusion, or epilogue, he was then 'in his tender youth.' In the year 1483, according to Granger, the same prince, then Edward the Vth, and in his eleventh year, was murdered in the Tower. This fixes the year of his birth in 1472; and if we suppose him to be three or four years old, when he began to learn to read his native tongue, it follows that the date of 1475, or 1476, is that which we must assign to the edition.

Moreover, Caxton, in his prologue to the Golden Legend of 1483, expressly tells us that this book was the *third work* of his press.

I shall now present the reader with a variety of extracts from a volume of such curiosity and rarity; beginning with a highly wrought description of the passion of Jason for his first-beloved, Myrrho: 'The fayr Myrro cam than to mete with Iason garnisshed with a gracious maintene . And made to him the grettest honour and reuerence that was to her possible. leding him vnto her palays, where he entrid with grete payne . for the peple was assembled there on alle partes aboute him in a meruayllous nombre for to see him and cryed alle with an hyhe voys sayng . Nowe is retourned agayn victorious our defendour . our swerd, our helthe and all our esperaūce . whiche hath only in himself more of vaisselage than is in all Esklauonye, and ought to be honoured & recomanded aboue alle other . Certes the noble Iason was fested this night & recomended of suche and semblable loenges of them of Oliferne, whiche made in the stretes daunses & esbatemens thanking their goddes And alwaye Iason was more and more in the grace of the ladyes, for the best born the most fayre the best accomplisshed & the most speciall fyxed their loue in hym, Alle were jalouse of him, But Iason neuer thought on none of them, but onely upon the seulle & oultrepassed beaute of the vertuouse Myrro, whiche alwaye was in his memorie And alle they had wondre & meruayle of the beaute graciousete wytte & parfecion of Iason . And for to abregge this storie the vaillyaūt & oultrepreu Iason was in this glorie & tryumphe vnto mydnight whiche than withdrewe hym . And whan he was withdrawen in his chambre he reentred into his reuerie of loue as he hadde ben to fore acustomed.

'And sette alle in oublie and forgeting the poysaūt and dangerous strokes that he had that day receyued in the bataylle ayenst the Esklauons wherof his body was right sore, and concluded in himself that on the morn he wolde declare his corage vnto the lady . But whan the daye was come and whan he cam to fore her . he felte himself so sore surprised with loue that he wiste not what to saye, And thus he drof forth longe and many a day that he for alle his hardines of Armes, his swete speche ne his strengthe coude not auaylle in gyuing him hardiesse, for to discouere his corage vnto his lady . Wherfore on a night he beyng in his bedde began to blame hymself. and saide softely to himself in this manere.

'What may prouffiten the contynuell bewailinges that I make for my

lady, I am not a ferde whan I finde me in a troublous bataille of an honderd thousand men, but whan I suppose to speke to my lady, I tremble for feere & drede & wote not what to saye . for tofore her I am as all rauisshed, in like wise as a poure and shamefast man that suffreth to dye for honger rather thene for shame he dar begge his breed, O what vergoigne p[ro]cedeth of such shamefastnes, I speke to my self allone & I answere, ofte tymes I am aduised that to morn I shal do meruayles & so I conclude right wel, but whan it cometh for to be don I haue no memorie ne remembrance of all my conclusions, Am I not thene wel simple, whan vnto the most fayr . the moste sage . the most discrete & the most vertuo9 of all other . I haue no hardynesse for to saye my desire & will, how wel my herte iugeth that I am somwhat in her grace, but now cometh vpon me an other iugement, & me semeth that she wil neū accorde to my requestes, O right noble & nonparaille Mirro. she is without peer, as the rose among thornes . Alas & what shal I do without you, I haue made a p[re]sente to you of my hert & my will, if I vnderstode that ye were born in a constellacion enpesshing you of thinfluence of loue, & that loue had no power tesproue vpon you his vertues I wolde not enploye my tyme for to thenke on you . but whan me semeth that so grete habondance of thexcesse of beaute naturell as youris is . it may not be but that it is entremedlid of loue of pite & of mercy, it must nedes be that your humble frende be rauisshed in the contemplacōn of your gloriouse value . desiring your good ḡce wisshing your aliance . & requiring the goddes and fortune that of yow & me they make oon hows & one bed where we mighte enbrace the soueraine playsirs of this worlde & plainly fynde amerouse felicite.

'The preu Jason with thise wordes fyll a slepe, and after he awoke so alumyned with the fyre of loue that hit was to him impossible to take his rest, but to tourne and walowe & trauaille in his bedde, And there as loue thus assaylled him agayn . he determined vtterly that he wolde aduenture him to speke to his lady. what that eū happen therof . And so he dide, for the same day he cam vnto her and sayde in this wyse . Madame I haue seruid yow as well as to me is possible for two causes, Principally that one for thacquite of cheualerye, And that other not for to disserue the richesses that ye haue vnder the power of fortune, But all only that singuler thing that nature hath made yow lady of and vpon whiche fortune hath puissaūce, Madame ye haue don to me plente of curtoysies, And offred grete yeftes of monoye . Wherof I thanke yow, how wel I holde them but of litil estime, for couetise of

aurice haue not alumed me of their fyre, I demande not the grete tresours that ben in the abismes of the see . ner them that ben enclosed in the montaignes, my desir restith in two singuler thinges, that one is for to conquere name in armes, whiche ought to be thappetite of the vocacion of alle noble hertes That other is to obeye vnto the comaũdements & plaisaũces of loue that bindeth, & obligeth me to be youris, for to thenke on yow, to attende & abide your beniuolence to doo thing that may playse your eyen and your herte.' *Fol.* 312.

From the extract, in the subjoined note, * it should seem that the *Young Men* of former times were equally rude and undutiful with those of the present day. The dialogue concerning the *Dream of Jason*, between Jason and the Ancient Knight, has an air of great simplicity and frankness. The hero is first overcome by the prudent arguments of his venerable monitor: when the author continues thus:

'Iason with these wordes coude nomore replicque for he apperyceued that he coude not make his mater good ner mayntene it agaynst the olde knight, & thus endyng their parlament he slepte vnto the tyme hit was nyghe daye And thene Iason awoke & began to make new sighes in so moche that thaũciennt knight herde it agayn. how well that he was a slepe & was sodainly awaked, And thene whan Iason knewe that he was awaked he salewed him & gaf him goode morow & sayd to him. Sir knight because of your grete age ye haue seen moche thing in your tyme, I demande you by your fayth yf ye haue knowleche in dremes Wherfore axe ye ansuerde the knight, For as moche sayd Jason as I

* 'But in this present time hit goth all otherwise. the yong men presume to go & sitte aboue olde & auncient men. & mocque & skorne them that ben come to grete aage Saying, that they be feble of their membres of their entendement and of nature. And ther be many children. that don their fader to vnderstande that they be foolis. Wylling to haue in gouernaũce the poure olde men. not poure but riche. For hit is grete Rychesse to a man whan that honorably may amasse and bringe his dayes vnto the degre of old aage. And yet ben ther children that don worse. for they desire and wisshe their faders and moders ded. and serue hem with thinges contrarye to their helth and lyf. the whiche is the grettest tresour that a man may haue as to wordly goodes. Ha a howe many ben ther of them in these dayes I see al most non other. for the yong peple may not here the doctrine of the olde men. and wene that they ben so wyse. that men nede not to shewe them ony wisdome, & also they ben vnkinde and full of ingratitude, in so moche that yf they knewe ony thing wherwith they might dishonoure them they wolde do hit. & they resemble vnto the sone of noe whiche by derision shewed the secrete membres of his fader Alas what cursid & blinde yongthe* was that.' *Fol.* 41. *rect.*

* Sic.

haue not cessed this nyght to dreme. By my loyaulte fayr Sire ansuerde the good old knighte yf he haue dremed ony thing that haue nede of exposicion or ony interpretacōn. there is noman in grece that shal better answere therto thēe my self, And therfore without ony doubte Tell me plainly your dreme, and I shal expowne to yow the substance. Certes sire knight saide Jason I had a meruailous dreme this night. Whiche in maner of a passe temps I shal declare to yow for as moche as ye ar conning in the science of thexposicion therof. Whiche dreme or vysion was this. Me thoughte that I sawe two swannes whiche were right fair in a medowe, of whom that one was a male and that other a female. The male cam vnto the female & made semblaūt for to haue accompanyed with her. the female sette nought therby, but withdrewe her aback. And whan the male sawe that, he entrid vnto a Ryuer that was by and passid ouer & cam lye with me here in this bedde. and hit was not long after but me thoughte that the female passed the Ryuer in like wise. and cam vnto the chambre dore and made many pyetous cryes after her nature. that the male mighte not here. for he was a sleepe. And so hadde I moche grete pite for the sorrowful chere that she made in so moche that I awoke. And nomore I sawe. Wherfore I wote neuer what to thinke

'Whan the auncient knight hadde wel vnderstande a longe the dreme of the preu Iason he sayde to him in this manere. Sir knight what wole ye saye if that noble lady for whom ye suffre so moche sorow be as moche or more Amerous of yow as ye be of her. And by thys loue she becomen into this howse after yow. Ha, a sir knight answerde Iason. I haue no charge of that stroke. for my lady is so noble and so endowed of so hyghe beaute that she setteth nought by ony man in the worlde. Alleway fayr sir sayde than thaūcient knight, your dreme signifieth by thise, ij, swannes, of whom wolde make the bataille or thenterprise that desireth conpanye of the female. that ye haue willed to be husbonde to your lady. the whiche wold not here you And neuertheles whan she hath knowen that ye entred on the see, she entred after in semblable wise & is comyn after you into this propre hous. Where by auenture she is moche grete payne for the loue of you, In this facōn maye I prenostique and dyuyne this werk after the nature of your dreme. *Fol.* 44-5.

There is something very natural and pleasing in the following—which may be considered a sequel to the dream: 'Whan the two noble knightes were rysen and clad in poynt, Iason wente strayt into

the stable to hys horse, whome he louyd well. but incontinent whan he had ben there a litil and that he hadde perceyuid the two palfroyes of the lady and of the damoiselle, him semed that he had seen them tofore tyme. Thene he callyd the seruaūt of the stable & demanded of him to whom the two horses belonged, Thene the seruaūt ansuerde that they apperteyned to two damoiselles that were loggid there with inne Truly frende saide Jason what damoiselles that euer they be The two horses belonge to my lady best belouyd, & whan the good aūcient knighte vnderstood Iason. he sayd to him, Iason Remember ye of your dreme I take hit on my life that your lady is in this hous, or ellis the damoiselles ben here for her. the whiche shal saye to you goode tydinges withoute ony other question or answere Iason departed incontinent from the stable. and wente vnto the hostesse. and whan he had boden to her goode morowe he sayd to her, Fair hostesse. know ye the two Damoyselles that ben logged herein. Certes sir knight ansuerde the hostesse, I knowe hem none otherwise but as me semeth that they ben gentil women and comen of a good hows, Is hit possible that I maye see hem saide Iason. I wote neuer saide thostesse but I first demande them. Fair hostesse said than Iason I require yow that I may see them, And that ye wylle go saye that here ys a knight their seruaūt, that hath grete desire to speke with them.'

'The goode hostesse for to do plaisir vnto Jason, wente vnto the two Damoyselles and sayd to them. My fayr maystresses I come to yow in the name and at the request of a gentil knight he saying your seruaūt, the whiche requireth yow, that of your grace hit wolde plese yow that he might speke with yow. And aduise yow what hit shal plese yow that I answere to him. But incontinēt that the Quene Myrro had herd her hostesse speke of the requeste of the knight. Certes the colour began to chaūge meruaillously and her thought, that alle her body was esprysed with fyre. But this notwithstanding she held her contenaunce the beste wyse she myghte. And howe wel that she doubted of the comyng of the preu Jason. and that she was then in a traunce what she shold saye to her. yet she answerd and sayd. Fair dame. who is that knight that hath sente yow hether, Certes sayd the hostesse I sawe him neuer to fore that I wote of. But to my seming he is the most gentil and the most well made of body and also most curtois that ony man may or can finde or speke of. Dame sayde thēne the fayr Myrro, syn that he is so vertuous & so well accomplisshed as ye saye, do him to come hether, With these wordes the goode hostesse dide do Jason come vnto the chambre, And thenne assone as he cam

in. he behelde the noble quene whiche was right shamefaste, and hauyng the herte shytte & rauisshid made vnto her the Reuerence & salewed her, And the fayr Myrro welcomed & salewed him agayn moche courtoisly. This don they entrid into deuises, And thenne after certayn wordes Jason saide to the quene in this maner.' *Fol.* 46, 47.

The Soliloquy of Medea, acknowledging and yielding to, her passion for Jason, is not divested of dramatic effect.—'Alas myn eyen in what labour haue ye putte me. Certes ye be the cause and none other that I am not she that was wonte to be. For ye haue enuoloped myn hert with an ardant fyre of amerous desire. Ha, a what shall befalle or what shall I nowe doo beyng in this payne and sorowe. Certes I can saye no more but of veray necessite I yelde me all in the subycyon and seruitude of loue. in his seruitude shall I be subgette hit is force. And wherfore For as moche as I am smyten to the herte with the grete beaute of Jason the bruyt of alle the worlde. And to my Jugement the glorie of Grece. O meruayllous dart wherewith I fele me smyten to the herte. Certes myn eyen ye ben the cause whiche displeseth me. And for what reson. for as moche as ye be coulpable of this folye. how be it. hit is no folye, hit is. I beleue hit not. hit must be beleuid. for hyt is grete folye to desire thing that can not be goten, I know verayly that Jason is sore enamoured of a lady in hys coũtrey. And furthermore his courage is garnysshid of a grete and meruayllous constaũce. Theñe may it be sayd that I maye not enioye him, And by consequent I maye conclude that myn eyen haue enclined & submised me vnto an ouer grete folye.' Fol. 87-8.

We may now hasten to close these extracts by specimens of that part of the Romance which describes the *Taking of the Golden Fleece* by Jason; and which hath this prefix: 'How the promesses betwene Iason & Medea were rateffied, And howe medea deliuered to him all the mestier & crafte that he ought to haue to conquere the noble moton or flees of golde, & how he gate hit.'

'At the poynt theñe whan the sterres rendrid their clereness & clarte. and that the mone began to enlumyne the night, Iason withdrew him into his chambre. & Medea slept not. she espyed and seeyng that he was withdrawen al allone as she had charged him, she opende the dore of the steyre by whiche descended doun from the chambre of Iason into heeirs. And callid doun Iason whiche was right pensif,

And whan Iason sawe the dore open & Medea that callid him. he wente vnto her moche ioyously and salewed her. and after approched to her for to haue kyste & enbraced her, but Medea saide to him that he sholde cesse. & takyng him by the hande brought him into her chambre where they satte vpon a moche riche tapyte, The maistresse of medea cam theñe bytwene them, And whan she was comen Medea began to speke & saye. Iason my lorde & my frende ye knowe well the promesses that ben bytwene you & me, I will well that in the presence of my goode moder that here is, that we make recognycion & ratefye them to thende that they be hole & permanent. and after that we shal entende to your conquest, And thene Iason & Medea swore & creaūced that they sholde take eche other by mariage. & there made solempne promesses, wherof Medea was right ioyouse & so also was her maistresse, Theñe medea opende a coffre whiche she had made redy where out she drewe a sherte with the bille conteynyng thordenaūces whiche were requise and propice for to go into the yle of colchos to make the conquest of the flees of golde,' (*Fol.* 97.) - - -

wente vpon the hyghe stages of the palays. And the bourgeyses and marchants with the comyn people of the cite ran som to the creueaulx and batillements of the walles, and other to the Ryuage of the see for to beholde the auenture of the noble knight of grece, Iason that Ioyously wente with Argos his maister maronner that broughte him into a right good entree of the meruailous yle adressid him & sette fote a groūd vpon the grauell. And toke his glewe and his asshes and entrid into the yle by grete desire and hardynesse. And he had not ferre goon whan he espyed the riche motoñ or shepe of gold whiche was so resplendisant that it reioyced all the yle, After he espyed the two bulles lepyng out of their holes . so grete . so drede full . so right fiers & hidouse, that only for to loke on them it was ynough for to lose witte and vnderstanding, and whan he had well beholden them. He kneled doun on the erth ayenst the eest where he sawe a temple al of gold of the gretnes of . xvj . foot in eyght squares foūded on . viij smale pylers, thretty foot of heyght . in the myddes where of was an auter vpon whiche was an ymage rep̄senting the god mars.' *Fol.* 99-100.

We have next the *Combat with the Bulls, and the Dragon,* (who watched the fleece of gold) thus terribly described:—'the two bulles whiche behelde him right fiersly and asprely with her eyen sparklyng and brennyng as fyre grekyssh . And they began to desgorge fyre and flambe out of their throtes ayenst the knight so desmesurably that alle the Regyon of the ayer and alle the coūtre semed brenne with wild and grekyssh fyre . But this notwithstanding they might neuer trauayle ne do harme vnto the noble preu Iason. But he by grete hardines approched by the fyre the flambe & venym that they casted And dide so moche that enoynted the mosels of bothe two And caste into their throtes the glewe that was myxed and medlid with asshes which he brought with him as sayd is. But assone as thise bulles felte the glewe & cendres to gyder medlid certes they closed their throtes and mosels in such wise as they might neū open after ne caste more fyre. Wherof the noble knight was so Ioyous as he might be seeing thexperiment to be of so hygh recomendacōn Thene he thought on Medea & saide wel in him self that she had deliurid to hym a goode and verray socours, & for certain he had lost his lyf in this auenture ne had she haue ben

'After this consideracion Incontinent as the noble preu Iason apperceyuyd that these two meruaillous bulles were oūcomen & adaūted, theñe he behelde the contenu of his byll, and fonde that theñe him behoued anon to go fighte ayenst the meruaillous dragon & terrible

withoute comparisoñ, Theñe he drew out his good swerde of the shethe & wente vnto the temple where the dragon helde him, anon as the monstre had apperceyued Iason he enfeloñed him self, & by grete Ire opend his throte right terrible in gretnes out of whom sprang out thre tonges castyng fire flambe and venym in suche wyse that the goode knight had al his body aduirōned ther with, how wel that the fire ne the venym had no power vpon him . but passed by Iason like as hit had be the clerenes of the soñe . and he cam and gaf the monstre so grete a stroke with his swerde bytwene the two eyen that he made his heed hurtle ayenst his croupe right sore & durely, And whan the dragon felte this streok, he releuyd him self & syn opende agayn his throte & disgorged vpon Iason a fumee so thikke of venym that the noble knight sawe nothing aboute him . but this notwithstonding he haūced his swerde a discharged hit vpon the dragon where he thought his hede was, & smote so wel the monstre that he cutte of his thre tonges euen by the mosel as nigh as they might be . wherof the serpent felte so meruaillous payne & dolour that he began to frote & rubbe his hede . And tourned on that one side so sodainly . that with his taill he smote the valiaūt knight on the back that he fill doun on the sande.'

'Whan Iason felte him so smyten douñ to the erthe he was so sore astonyed that he wist not what was befalle him, And with this he had grete shame, He Releued him & stode vp anoñ . but at his releuyng the fumee of the dragoñ was vanisshed, & in seeyng aboute him he apperceyud the thre tonges of the serpent whiche he hadde smyten of & syn he behelde the dragon whiche froted his mosell on an herbe, and theñe he rañ vpon him agayñ & smote in the myddes of the taill . in exploiting the moste part of al his strength & also his trenchaūt swerde in such manere, that he cutte of a piece whiche was seuen foot long Theñe the dragoñ by the grete payñ that he felt haūced his heed and cam right fiersly and recoūtred Iason wyth all his pesaūteur and might . in suche a facōn that Iason was beten douñ to the grounde . And the dragon passed ouer him . But theñe the preu Iason toke his swerd & roof into the paunche of the dragon vp to the crosse & smote him to the herte, & the dragon feling that he was smyten to the deth began to renne with the swerde of Iason in his body wenyng to hyde him selfe in his cauerne . But his lyf departed out of the body euen as he shold haue entrid into the temple . And there he ouerthrewe alle to strached and fowlid of his blood and of hys humeurs full of venym In suche wise as hit semed that hit had ben a sourse or a sprynge rennyng oute of hys body lenger theñe a grete howe.

'Incontinent that Iason was releued and that he apperceyued the dragon reversed and dede at thentre of the temple, with an herte recomforted he wente theder and drew out his swerde of his body, and putte him agyn in his shethe or skabarde, and theñe he wente & seased the bulles by the hornes, & yoked them in a plowe that ther was by And made them to ere foure mesures of londe . enclosing their eyeñ . And theñe whan he had so doñ he retourned to the dragon and esrachd out of his hede . xij . teth, after that he sowed them in the erthe that he plowed . & that doñ he dide the bulles do harowe hit . And theñe the bulles fyll doūn to the erthe and loste the spyrite of lyf, and out of the londe that Iason had soweñ with the teth of the dragoñ grewe and sprang vp in an instant . xij . geants of a terrible maintene . the whiche were al armed after the maner at that time, And assone as they were comen out of the erthe drewe their swerdes & without delayng cam & supposed to haue smyten vpon Iason, but Iason toke the cendres or asshes pure that he had kept of his sacrifice . & cast it into the ayer . & theñe sodainly tho same . xij . Geants assailed that one that other by suche asprete & sharpenesse that in a litil while eche slew other . wherof Iason was right ioyous and rendrid thankinges & louynges to the goddes.

'Whan these . xij . geants had slayn eche other. as I haue reherced vnto you Iason drewe out his swerd whiche was yet all bloody . and cam to the Ryche moton or shepe whom he foūde in the right noble medowe . & toke him by the hornes and brought him into the temple tofore the awter of the god mars . And there he slew him with moche grete payne . and syn flew him and toke the flees that had the wolle all of fyn gold and leyd hit a parte And the body he dispieced by membres . & bare it vp on an awter whiche stode without the temple . & put therto largely strawe & drye wode,' &c. *Fol.* 101, 102-3.

We may conclude with the description of Jason's return with the fleece of gold: after sacrificing to Mars, for having obtained the victory. 'Wyth these wordes the goode shipmán began to rowe with a franck corage. And the Grekes that were standyng vpon the Ryuage of the see began theñe a grete stryf. For some sayde that Iason was re-entred into the barque. and that they had seen the resplendis shour of the noble flees of golde, whiche was with grete payne creable for as moche as from this Ryuage vnto the yle of colchos was foure goode myles. And the other saide. that Iason was long agoñ dede. and that he sholde neuer be seen. but thus as eche man was

susteyning his argument. therwith was the boote seen approchyng moche radely the Ryuage. And was aboute a myle nygh to the porte, Iason toke his flees & lyfte hit vp a lityl in the ayer. ye as hygh as he mighte And helde hit so hye, that they that were at the Ryuage and on the walles of the Cyte beheld hyt and apperceyued hit and shewed hit one to an other by grete admyracion & wondre.'

'Many ther were that demened grete Ioye and thanked the goddes with good herte whan they had perceyuid the noble & riche flees. wherof the preu Iason made the mustre fro ferre, and som ran for to gadre of the grene herbes & verdure for to caste a long on the waye where as Iason sholde passe for to goo to the palais sayng to euery man that they were certayn of his retournyng, & that alle honour ought to be maad to him for one so noble & gloriouse conqueste, Medea among all other was so right Ioyous whan she espyed the light and shining of the flees of golde that her seemed that she shold entre in to a paradyse terrestre. And comanded that her ladies & Damoiselles shold put on the fayr fronte in entencion to make feste solempne for the honour of this right excellent victoire. & for to come to a conclusion. trompes tabours. menestrels. hornes sarasinois & busines began to blowe vp & sowne melodiously after that tyme vsed.' *Fol.* 104.

Some apology may be due for the unusual length of these extracts; but it is hoped that their intrinsic curiosity, and the extreme rarity of the volume from which they are taken, will plead their justification. It remains therefore only to subjoin the concluding passage, or rather the printer's epilogue, on the reverse of the 148th and last leaf, thus:

and more haue I not red of the noble preu Iason, but this haue I founden more then myn auctor reherceth in his boke, & therfore I make here an ende of this storie of Iason, whom diuce men blame because that he left & repudied Medea, but in this present boke ye may see the eupdent causes, why he so dyd. Prayng my said lorde Prince taccepte & take yt in gree of me his indigne seruiteur. whom I beseche god almighty to saue & encrece in vertu now in his tendre iongth* that

* Sic.

he may come vnto his parfait eage to his honour and worship that his renōme maye perpetuelly be remembrid among the most worthy. And after this present life eūlasting life in heuen who grant him & vs that boughte vs with his bloode blessid Jhus Amen

This may be considered a sound and most desirable copy; and is in russia binding. The text of this edition was reprinted in a beautiful manner by Gerard de Leeu at Antwerp, in the year 1492, in folio;* and of this re-impression His Grace the Duke of Devonshire is in possession of the copy which was in the library of the late Duke of Roxburghe.

841. The Dictes and Sayengis of Philosophres. *Printed at Westmestre.* 1477. Folio.

There are probably at least *three* editions of this very interesting volume; but I hesitate to which of them to attribute the priority. The Noble Owner of this Collection possesses two out of the three, which are here described: the third, seems to be the one which has Caxton's large mark on the recto of the first leaf, 31 lines in a full page, signatures throughout, and the words 'Caxton me fieri fecit' on the recto of I, v, or last leaf. Of the latter description appear to be the copies in the Lambeth and Lee Priory Collections. See the *Typog. Antiquities*, vol. i. p. 71-2, and *British Bibliographer*, vol. iv. p. 237, 241.

Having before given a copious and particular account of this impression, together with something of the literary history of the Noble Translator of the work, I may here pass briefly over the introductory parts, by observing that the prologue of the translator occupies 2 pages and a half; † the reverse of the second leaf being blank. The text begins on the recto of the third leaf, having 29 lines in a full page: the first 5 pages of which may be found in the *British Bibliographer*, vol. iv. p. 238-40. From this extract I do not discover any variation in the substance of the text; which is probably the same in all the

* See *Typographical Antiquities*, edit. 1810, vol. i. p. 58.

† See the work first above referred to; where the prologue is extracted entire.

copies. The reader, however, may be pleased with a few specimens of a work, rendered into English by one of our most distinguished Noble authors, of early repute, and in itself rather of an instructive and interesting character. Never was a string of moral sentences more elaborately put together, or more singularly extended. We shall first commence our extracts with an account of ARISTOTLE—who cuts a conspicuous figure in the work, and from whose mouth many of these wise 'Dictes and Sayinges' proceed.

'Aristotle by interp̄tacion in grekes tōge, is fulfilled or complete of goodnesse. And he was sone to Nichomacus the whiche has right connyng in fisike and a good fisicien, & was boren in the Towne of Slagre and he was of the kinred both by his fadirs syde, and by his moders syde of Esculapius of the whiche here byfor hath be made mencion for he was in his tyme the moost excellent And the best of all the grekes, and whan the sayde aristotle was. viij. yeres of age his fader putted him in the cite of Athenes that than was called the Cyte of Wysdom. and there he lerned Gramare Retorike and other bookes of poetrie. And therin he studyed, the space of .iv. yeres prouffyting gretely therin, And in thoos dayes men sette moche store by the foresayde sciences and was their opynion that it was the laddre to go vp into alle other sciences, And certayn other wyse men at the same tyme as Pytagoras and pytoras and dyuers other reputed and held the sayd sciences for no sciences & did but moke and scorne theim that lerned them, Saying that suche scyence as Gramare Retorik and poetrye, were not couenable to come to any wysdom, And that Gramare is not but for to teche the childeren, Poetrye but for to tell fables and to make lesynges, Retorike for to speke faire and in termes. And whan Aristotle harde this wordes he had grete merueyle therof, and was gretely agreued with suche as helde the same opynyon. And strength him after his power to susteyne alle manere of Gramaryens the poetes and also the Retoriciens' *Fol.* 38-9.

We proceed in our account of the Stagirite, with the following rather singular extract:

'and after he [Aristotle] deyde in the age of .lxiij. yeris. they of Stagire tooke his bonys and right worshipfully put hem in a shryne wher they held their counscile for his grete witte, and also for the grete and feruent loue that they hadde to him. and as often tymes that they hadde ado eny grete matere for to haue the declaracion therof. the men whiche were of counscile wolde go and stande as nigh the saide shryne

wher the bonys were as they cowde for to haue knowlege of y^e^ trouth of their matere. and thus they did for to worship him the more. and their opinions and verry trust wer for onely beyng nygh the said shryne their Wittes shulde be the bettir and their vnderstandyng more pure and subtill. And the said Aristotill hadde in his tyme many kinges sones that wer his disciples. and he made in his dayes wele an .C. bookis of the whiche we haue nowe. xxviij. in logike. viij. in nature the book of Ethik the book of politik the booke of Methafisike. that is named theologike and the bookis of the wittes of geometrie, and platon rebuked him bicause that he wrotte his sciences in bookis, to whom he said in excusing him that it is a thing knowen and notified ynowe. that all tho that loueth science ought to do nothing that shulde cause the losse of her. And therfore it is good to compose and make bookis by the whiche sciēce shal be lerned, & whan our memorie shal fayle it shal be recouered by meane of bookis for he that hateth science shal not proffite in hit though it be so that he se the bookis & beholde hem yet shal he sette not by it. but departe wors & lesse wyse than he was a fore. & I haue made and ordeigned my bookis in suche forme that the wyse men shal lightly & aisely vnderstande hem but the ignoraunt men shal haue but litil auayle by hem. *Fol.* 40.

The advice of Aristotle to Alexander, concerning the government of his empire, is worth attention:

'And said he that maketh his Royaume seruant to the lawe shall reigne, & he that taketh & put out the lawe from the royame shall not reigne And said. A king ought to be of goode & strong courage, to remēbre wele the ende of the werkes, & to be courtoys & free. & to refrayn his wrath wher it apperteigneth and shewe hit where it nedeth, to kepe him from couetise, to be true to gouerne him as nygh as he may aftir his goode predecessours to geue to his men as they haue deserued. to deffende and kepe the lawe & the faith. & euir to do wele after his might, & if the strength of his body faile him thenne to kepe the might of his corage, by the whiche he shal be the more assured in all his nedis And said the king that gouerneth him & his roaume wele by his wysdom Is worthy to be greetly praised and lauded And said to Alexandre, seche to wynne the richesses that be not trasitories. the lyf that is not moueable the kyngdō that can not be taken aweye from the. & the euer lasting Joye. & be pitefull but not so moche that thou stāde in daungier therby, do pugnicion & Iustice to thaim that haue deserued it.' *Fol.* 42.

The reader had probably no very definite notions of the severe treatment of Aristotle toward his royal pupil. He will be here surprised to find the liberties taken by the tutor.

'And saide A moche wyseman is he that pronounseth not the thinges into the tyme that he is present that wol vnderstande hem. And the best speker is he that speketh not til he is wele purueyed what he shal saye. & y^e^ best werkeman is he that begīneth not his werke into the tyme that he hath wele disputed & auised it. in his herte Nether is none that ought to haue somoche thought as the wyseman. for it is necessarie to him to be purueyed and certain of his workis And saide men are more enclined to couetise than to reason. for couetise hath acompaigned them from their childehode. & reason cometh not to them til that they be of parfyte age And saide. the children hate their maistres whan they teche hem for they knowe not what good may befall them therby. but think onely the labour of the peyne of theire lernyng And the said Aristotēles callid Alexādre axing him questions vpon the gouernāce of the lordis & of the peple. to whom alexandre gaue good answeres. But neuer the lesse Aristotiles beet him with a Rod. And It was axed of him why he had beet him without cause. And he ansuerd this childe is like & able to be a grete lord & a mighty king. And I haue bete him all onely for to holde him lowly. and in mekenesse for he shal be to soon prowde And said If thou canst direct another. directe him as thy self. And a yong man axed him why he was so pouer, To whom he ansuerd. My pouerte hath nothing offensed me, ne doth me no harme But thyn hath doon the and shall do harmes ynowhe.' *Fol.* 46.

We shall now perceive the good effects of such a wholesome spirit of discipline:

'And after this Alexander made grete conquestis. and whan he had conquered Inde he wente to acontre callid Bragman, the whyche whan they wiste his comyng, they sente many wyse men to him, whiche salewed him & saide, sir alexāder thou hast no cause to werre vpon vs, ne to be euil willīg for we ben both poure & meke, & we haue nothing but only sapiēce, the whiche if thou wolt haue pray to god that he wol yeue her to the for by batayll thou shalt not haue her And whan alexander herd hem saye so, he made al his Ooste to tarye & with fewe of his knyghtes wente within the said contre for tenquere further of the truthe And whan he entred within the same ground, he fond many poure folkes women & chyldren al naked gadring herbes in the feldes

And he axid of them many questions. to whiche they answerd right wysely, and than he had hem axe of him somme thing that myght doo hem good & to alle their peple, & he wolde yeuen it hem gladly And thenne they saide, Sir we axe the none other thing but y^t^ thou wilt gyue vs euerlasting lyf Thenne Alexāder answerd & said, hou might amā make other mēnes liues euerlastīg, whā he maye not lengthe his owen lyf an oure And that ye axe of me is in no mannes pouer that lyueth Than they said to him. Syth thou hast goode knowleche therof. Wherfore trauayllest thou thyself to destroye all the world, and to gadre alle the worldly tresours and wost not whan thou must leue hem Thenne Alexander said to hem. I do not alle these thinges that ye saye of myself. but god hath sente me thurgh alle the worlde for texalte and magnifye hys lawe and to destroye them that bileue not in hym. And somtyme Alexander wente dysguysed visyting his lordes and enqueryng of her dedes.' *Fol.* 47.

The 'Dicts and Sayings' of PTOLEMY, shortly after, arrest our notice. From these the following is selected:

'And sayde. It is bettir, a king to directe his peple, than to haue grete habondaunce of knyghtis And sayde Surete putteth aweye sorowe, and fere empescheth gladnes And sayde The wordis of god auayleth not to them that haue put al their best to the world And sayde It is to grete folie a man to thinke to moche on the thinges that passith his vnderstandyng And sayde men been of . ij . natures som wolle neuer be content howe be it that they finde ynough, & somother seke and finde nothing And sayde men cause tacquere & gete money. And money is the cause tacquere men And sayde. He of the which the Science excedith his witte may be likened to a feble shepherd that hath a grete keep of sheep in his keeping And saide he that hath put al his entent to his flessly delites, is more bonde than a keytif' *Fol.* 53.

Again, of LEGMON the *Prophet:* 'Sone enhabyte thy self with the wysemen continuelly, for god enlumind their hertes by wordes of sapience in suche wyse as the goodes vnder erthe ben moysted by rayne and with dewes And somme men say that legmon is buried in a toun called karaualle bitwene the mesquitte & the marche. And ther ben buried . lxx . prophetes that deyde after legmon the whiche the children of ysrael kept so long in hostage that they deyde for hunger And whan Legmon was nygh his deth he wept sore. & his sone axid him why he wepte for fere of deth or sorow that he had leue the world. He answerd

I wepe for none of the two thinges but I wepe bicause I haue away for to goo. from whiche I sawe neuer man come agayn,* and I bere but litill vytaill with me. & am charged with many grete charges. And I wote neuer whether I shal be aleged & discharged or none whan I shal come to thende of my waye' *Fol.* 58.

A strange *melange* is afforded by the ensuing extract: 'It was asked of one called protege, wherfore it was that one of his neyghbours made dye his here in blak, he ansuerd. by cause noo man shulde aske to lerne sapience of him, and plures sayde, the more goode that a foole hath the more he is fowle, And it was axid of one Aristan, whan it was goode to lye with a woman, he ansuerd, at al tymes whan a man wyll hurt enpayre and feble his body, And it was asked of dymicrates wherby he knewe and perceyued best his witte, He ansuerd In that, that I thinke, I vnderstande and knowe but lityll And saide the wyse-man that replieth is bettir than the foole that accordeth to euery porpose, And ther was awyse man called azee, that was a prisoner to whom his mayster axed, of what kynrede he was, He ansuerd enquere not of my lynage, but axe of my prudence and connynge,' *Fol.* 63-4.

Our author is 'bold and brave' in his advice to princes: 'And Amenyus sayd, ther be. iij. thyngis that a prynce ought to eschewe. The fyrst is to moche drynking. The seconde is to moche delectacion in musyk. And the therde dotyng of women, for thyse. iij. thyngis put awey all his other good thoughtes.' *Fol.* 65. There is much quaintness and point in the following: 'Pyctagoras sayde, Science hath non enemyes, but ygnorant men And saide, clateringe of folies is displeysir to wysemen, Like as the stenche of a kareyn is to them that smell it, for the foole knoweth no more the fawte of his speche than the kareyn doth of his stench, And it was axed of another howe men might kepe him from moche drynking, And he ansuerd in beholding wele the grete Inconuenientis that be fall the dronken men And Engene saide, Many persones hauyng reason and vnderstandyng axen candell, and light for to ete their mete, but fewe persones ther be that kyndell & sharpe their wittes in geting sciences for the prouffyte of their saules' *Fol.* 66.

The following is deserving of notice: 'And one Rebuked a wiseman, To the whiche the wyseman saide. Thou rebukes me not of alle my vices. And It was axid of him. why he wolde haue no sone, he ansuerd

* Might not this passage be introduced in a note, in some future *Variorum Shakspeare*, as illustrative of Hamlet's 'bourne from which no traveller returns?'

I had leuer be withoute. for whan I beholde the grette loue that a man hath to his chylde and the grete peynes and troubles he hath to bryng him vp. and atte last must lese him. that sorowe were more to me, than the loye, It was aduised one that was goyng in a ferre vyage, that he shulde not holde his Iurney, lest he dyed therin. And he ansuerd That deth is all one to me, be it in other Countrees or at home.' *Fol.* 68.

The conclusion of the translation, by Earl Rivers, will be found at the bottom of the reverse of the 72d leaf:—'And suffise you with the trāslacion of the sayingis of these philosopheres : :' On the top of the succeeding leaf, we have Caxton's colophon, thus:

Ere endeth the book named the dictes or sayengis ℌ of the philosophres enprynted, by me William Caxton at westmestre the yere of our lord. M. CCCC. Lxxvij. Whiche book is late translated out of frenshe into englysh. by the Noble and puissant lord Lord Antone Erle of Ryuyers lord of Scales &c. &c.

The whole of this conclusion; or epilogue, will be found in my edition of our *Typographical Antiquities*, vol. i. p. 67-71. The principal point contained in it is, that the noble translator was loth to introduce the 'dicts & sayings' of Socrates, against the fair sex, into his work; but which, on Caxton's emendation, were published by the printer himself. There is much *naïveté* in our printer's account of this matter. Caxton says, that he 'supposes some fair lady had desired him [Earl Rivers] to leave it out of his book; or else he was amorous on some noble lady, for whose love he would not set it in his book; or else for the very affection, love, and good will that he had unto all ladies & gentlewomen, he thought that Socrates spared the sothe, and wrote of women more than truth.' He then defends the women 'in these parts and regions of the world, as not being subject to the same reproaches as are bestowed by Socrates upon the women of Greece.' However, as the noble translator had told him 'to correct and amend where he should find fault,' Caxton was disposed to exercise the office here deputed to him by considering such omission as a fault deserving of correction—and necessary to be supplied by the omitted part. He shews a very nice sense of courtesy in the execution of his task; by being uncertain 'whether [the part omitted] was in his Lord's copy or not, or else

peradventure that the wind had blown over the leaf at the time of the translation of his book.' In consequence, he does not presume to incorporate these Socratic sarcasms in the body of the work, but only to subjoin them by way of appendix. They occupy scarcely two pages of the original impression, and may be seen extracted in the work before referred to. The printer concludes thus, on the 75th and last leaf of the volume.

Wherefore in satisfyeng of all parties ⁊ also for excuse of the saide socrates I haue sette these saide dytes ⁊ sayengis a parte in thende of this book, to thentēt that yf my sayd lord or ony other persone what someuer he or she be that shal rede or here it, that If they be not wel plesyd wyth all that they wyth a penne race it out or ellys rente the leef out of the booke, Humbly requyryng and besechyng my sayd lord to take no displaysir on me so presumyng but to pardone whereas he shal fynde faulte, and that it plese hym to take the labour of thenpryntyng in gre ⁊ thanke, whiche gladly haue don my dyligence in thaccomplyssshyng of his desire and commandement, In whyche I am bounden so to do for the good reward that I haue resseyuyd of his sayd lordship, Whom I besechе Almyghty god tencrece and to contynue in his vertuous dispo sicion in this world, And after thys lyf to lyue euerlastyngly in heuen Amen

Et sic est finis . : '

The present copy, although diminished in size, is exceedingly clean and sound; and is decorated with a copy of the illumination of the supposed portraits of Caxton and Earl Rivers, from the Lambeth copy, by the pencil of the late Countess Lucan. It is splendidly bound in green morocco, by Roger Payne. My friend Mr. G. Hibbert has a large and noble copy of this impression, superbly and tastefully bound by Mr. C. Lewis. A fine copy is also in the library of his Grace the Duke of Devonshire.

842. The Dictes and Sayinges of Philosophres. *Printed at Westmestre.* 1477. Folio.

This copy presents rather a variety, than proof of a distinct impression, from the preceding one. The text is executed (as far as I have examined) leaf for leaf, line for line, and word for word,* with the previous impression; and is here entitled to a distinct notice, on account of its containing a colophon which is not in the one before described. Immediately beneath the words 'Et sic est finis' as before, we read as follows:—on the reverse of the 75th and last leaf.

Et ſic eſt finis . : ·

Thus endeth this book of the dyctes and notable wyſe ſayenges of the philoſophers late translated and drawen out of frenſhe into our engliſſhe tonge by my forſaide lord therle of Ryuers and lord Skales. and by hys comandement sette in forme and emprynted in this manere as ye maye here in this booke see Whiche was fynyſſhed the. xviij. day of the moneth of Nouembre. & the seuenteth yere of the regne of kyng Edward the. fourth.

This is a fine large copy of the impression, bound in russia; but it is unluckily deficient in about two thirds only of the first leaf of the prologue of the translator.

843. The Morale Prouerbes of Cristyne. *Printed in February.* 1477. Folio.

We have here another specimen, but in a metrical form, of the powers of translation of the gallant and accomplished Earl Rivers. The original author of the work was Christine de Pisa; who was born at Bologna in the year 1364: and of whose multifarious productions a particular account will be found in the recent edition of our *Typographical Antiquities*, vol. i. p. 74, 77. The object of the Noble translator, according to Lord Orford, was, to make almost every line of the

* At the bottom of the first page of the text, we read, in both copies, 'to the lepeop' instead of 'to the people.'

version end with an *e* —' an instance of once at his Lordship's application, and of the bad taste of an age, which had witticism and whims to struggle with as well as ignorance.' This whimsical singularity will probably be thought, by the tasteful antiquary, to be its chief or only claim to notice. However, as the tract itself is both short and of extreme rarity, and as early specimens of our early poetry (especially when they owe their origin to so distinguished an author) are usually acceptable to the curious in 'ancient lore,' I shall present the reader with the *entire tract* as it appears in the original: premising, that it contains, in the whole, only 4 leaves, and a full page has 28 lines. It is also without numerals, signatures, and catchwords.

The morale prouerbes of Cristyne.

t He grete vertus of oure elders notable
Ofte to remembre is thing profitable
An happy hous is. where dwelleth prudence
For where she is raison is in presence
A temperat man cold from hast asseurd
May not lightly long saison be miseured
Constante couraigis in sapience formed
Wole in noo wise to vicis be conformed
Where nys justice, that lande nor that coũtre
May not long regne in gode prosperite
Withouten faith may there no creature
Be vnto gode plaisant. as saith Scripture
Propre worldly and to god acceptable
Can noman be. but he be charitable
Hope kepeth not promys in eury wise
Yet in this world hit guideth mañy awise
In greet estat ligth not the glorie
But in vertu whiche worth is memorie
A cruell prynce gronded in auarice
Shulde his peuple not truste. if he be wise
Yiuyng in tyme and wisely to refreigne
Maketh oon welthy & in estate to reigne
Now preyse now blame comunely by usance
Sheweth folye and noo maniere constance
A prynce's court withoute a gouuerneur
Beyng prudent can not leste in honneur

Grete diligence with a good remembrance
Dooth aman ofte to hygh honneur auance
A fool can preyse nought for lak of raison
And the wise man hath noo presumcion
A mighty prynce that wole here his consaille
Paciently to prospere can not faille
He is prudent, that maketh pourueyance
For thing to come before en falle the chance
A man in pride fixed with hert and mynde
Casteth noo drede, yet woo soone dooth him finde
That lande hath hap. Wherof the lorde or kyng
Is sad & trewe, and vseth good lyuyng
Lightly to here & to loue flaterye
Gendreth errour & werre dooth multiplye
Wise is not he. that weneth to be sure
Of his estate, though he haue hit in ure
In souffisance of this worldis richesse
Is surer reste than in the grete largesse
To hante vertus and vicis to banysshe
Maketh aman wise, & godly to finysshe
A benigne prynce of gode condicions
Draweth māny oon to his opinions
He is happy that can example take
Of his neighburgh seing him sorwes make
Wisdom thay lakke, that fortune doo not drede
For māny awight to trouble dooth the lede
Muche to enquire is noo thing profitable
Nor for to be greetly entermettable
To muche trustyng hath hindred many a man
Soo hath wenyng, that wel deceyue oon can
A railing man & for alier knawe
Onneth hath truste. though he telle asooth sawe
He is wise, that his Ire can restreigne
And in angre his tongue also refreigne
He. that is fed hath his hertis luste
What peigne the hungry hath. he wole not truste
Falsehede is not to cautile soo applied
But by some folkis somtyme hit is aspied
This tenor shal be good & long lasting
That hath the fame of trouthe in his deling

Ful great peigne is to change condition
After. that aige hath oon in hire bandon
Whoo wole himself to greet estate enhance
Muste byfore be acqueinted with suffrance
Faueur gileth, añd many a tyme hit tourneth
The right to wrong, & wrong to right retourneth
Oon aughte to werke. Whil he hath liberte
For Saison lost can not recouuered be
So muche to thinke or elles hauyng noo thought
Maketh oon forgete suche thyng, as he ne ought
An aiged man withouten wit or connyng
Is a vessel. that vertu is lakkyng
He. that setheth often other to blame
Giueth right cause to here of him the same
Trewe gentilesse can be noon other thing
But the palais where honneur is dwellyng
Happy he is, that can dispose his lyff
Justly in trouthe without enuye or stryff
Lightly is borne ful many an heuy charge
By pacience, and conquered at large
In grete werkis wise conseil to beleue
Thingis decked to light hit dooth releue
A dissolute thing used for plaisance
Thence therof torneth to displaisance
A ful smal gronde causeth often debate
And litle reyne doth a greet wynd abate
He that is yong, and loueth Idelnesse
Lightly dooth falle in hopeful heuynesse
Worldly richesse for to wynne wrongfully
Dooth in dangier bringue the soule & body
Better honneur is to haue a good name
Than tresor riche. and more shal dure the fame
Taking aduys vpon a cause doubtable
Remembreth oon of thinges profitable
Worldly richesse is had in grete chierte
Whenne deeth cometh. al that here left must be
Speche to apoynt with a sadde contenance
Sheweth in mân a prudent gouuernance
Dronkennesse sleeth the wit soule and body
And maketh oon falle in villain slugardy

A prudent man, that seeth wel his offense
Taketh good hede after for the defense
A yongly man of chastisyng content
Is signe of grace & of a good entent
A louyng drede is better to endure
Than that. whiche is constreigned by rigure
An hoost withouten a chief for capitaine
Is selden seen to good effect attaine
Fewe men there be of promys liberalle
But some of hem thay wole breke, or elles alle
Humylite is grete grace in noblesse
The lower hert, the higher men him dresse
Fool hardynesse and wenyng dooth deceyue
Ful many aman. that can hit not perceyue
Woman & man to guider muche townyng,
May often cause suspecieuse slandryng
Labour in yongthe is a greet auantaige
For to defende in nede oon in his aige
In vain hit is aman put him to lore
But if he sette his wit & mynde therfore
A cruel juge in auarice set depe
Stroyeth peuple. as wolue doon the shepe
Dangier hit is in malice to abide
After that his ennemy hath hit aspide
To speke in tyme & refreinge at a point
Is signe of wit & setteth oon in good point
Hit is greet wit to abandonne the place
Where fureur is. if there by tyme & space
Selden is seen eny faueur to be
Bitwix oon riche. and oon in pouerte
Little languaige is left for oon to vse
For much talkyng dooth many amane confuse
Blame & reprief to haue is he worthy
That seeth the good and Iugeth contrary
He. that may not euyl companye escheue
Yet at the lest late him soone thens remeue
Grete folye is in him. that taketh hede
Vpon other, and not to his owen nede
Necessite at somtyme to consente
Causeth famyne greet trouble and tormente

Repented hath māny a creature
Thyng doon away. whiche in his hand was sure
Courtoise spekyng refreigneth ofte Ire
For to the hert hit is a greet plaisire
Often is seen a mañ in Indigence
To hygh estat comen by his diligence
Opinions with faueured sentence
Guideth the world more than vraye scyence
There aughte noman to be fiers ne cruelle
For what may falle him self, he can not telle
Rather to bowe, than breke is profitable
Humylite is a thing commendable
He is a fool. that dooth his charge enhance
Upon promys without other substance
Hit sitteth* not a woman to diffame
For vpon him self shal retorne the blame
For to foryete a yifte or courtosy
Sheweth ingratitude euydently
Sured maniere & fewe wordis wel sette
In women dooth right wel, where thay be mette
Seruice in court is noo seur heritaige
Hit failleth ofte with litle auantaige
He. that spurneth an al with violence
Vnto him self dooth moost grief & offence
To torne to Iape an Iniury or a wroong
Is greet wisdam to be vsed emoong
Goodly raisons not wel takeñ ne construde
Semeth floures caste emong bestis rude
A wrettheful man or oon in geleusye
Aughte haue noo truste. for often thay wole lye
Cruell spekyng in amatiere hayneuse
Axeth answer angry and despiteuse
There can noo good endure saison ne space
But oonly suche, as cam by goddis grace
Idele plaisirs vsed coustumably
Be harde to change, though thay be blame worthy
He that loueth euyl tales to reporte
To make debate semeth wel his disporte
Necessite, pouert and Indigence
Causeth māny greet Inconuenience

* Sic: for 'fitteth.'

A meene estat is better to entende
Than hygh climmyng lest that oon sone descende
Right to relesse somtyme is no dotaige
Soo that hit be for a more auantaige
In wel doyng hauyng a trewe Renon
Bringueth a man to gode conclusion
Foryeting god for this worldis richesse
Sheweth noo faith, but slauthe & grete latchesse
There is noo thing so riche I you enseur
As the seruice of god oure createur
Litle vailleth good exemple to see
For him. that wole not the contraire flee
Though that the deeth to vs be lamentable
Hit to remember is thing moost conuenable
Thende dooth shewe euery werk, as hit is
Woo may be he. that to god endeth mys

Explicit

Of these sayynges Cristyne was aucteuresse
Whiche in makyng hadde suche Intelligence
That therof she was mireur & maistresse
Hire werkes testifie thexperience
In frenssh languaige was writeñ this sentence
And thus Englished dooth hit rehers
Antoin wideuylle therl Ryuers

Go thou litil quayer, and recōmaund me
Vnto the good grace, of my special lorde
Therle Ryueris. for I haue enprinted the
At his cōmandement. of folowyng eury worde
His copye, as his secretaire can recorde
At Westmestre. of feuerer the . xx . daye
And of kyng Edward, the . xvij . yere vraye

Enprinted by Caxton
In feuerer the colde Season

This little volume is among the scarcest pieces of Caxton's press. The copy in the British Museum, that in His Majesty's Library, and those in the libraries of the Marquis of Blandford and Mr. Grenville, are the only ones, exclusively of the present, with which I am acquainted. This is a fair and sound copy; beautifully bound in blue morocco.

844. The Book named Cordyale. *Supposed to have been printed in* 1480. Folio.

Earl Rivers was the author of this version of a celebrated Latin work, in the xvth century, under the better known title of Memorare Novissima, or The Four last Things; namely, of *Death*, of the *Last Judgment*, of the *Pains of Hell*, and of the *Joys of Heaven*. See my edition of our *Typographical Antiquities*, vol. i. p. 77. The volume under consideration exhibits a fine specimen of Caxton's press, although it cannot be classed among the rarer productions of it. It commences in the following manner—on the recto of the first leaf, at top, which is a full page containing 29 lines:

a

> I Ingratitude vtterly fettyng apart, we owe to calle to our myndes, the manyfolde gyftes of grace, with the benefaittis. that our lorde of his moost plentieuse bonte hath ymen* vs
>
> &c. &c. &c.

This introduction concludes on the reverse of the first leaf. The second leaf contains a table of the 'singuler parties' in the 'four principal parties.' This table is printed entire in the work just referred to. It occupies the whole leaf, and ends in the following manner, on the reverse of it:

> Here after folowes the prologue of the four last thinges

This prologue occupies the third leaf; ending, on the reverse of it, thus:

> Thus endeth the prologue of this book named. Cordyal. &c.

The first chapter of the First Part begins on the recto of the succeeding, and fourth leaf. There are neither numerals, signatures, nor catchwords to this volume; and a perfect copy of it should contain 76 leaves. I select a brief specimen from the Third Part, describing the *Pains of Hell*, which will be found on the recto of fol. 48:

* Sic.

How thoes that descende into helle be cruelly punysshed

The secunde chapitre of the thirde parte principal

Owe to procede folowyngly by ordre it resteth to
n be expouned how there be many and diuerse afflic
tions geuen by the soldeours of helle. Thoes soldeours been to vnderstonde the deueles, whiche been tourmentours and hangemen full abhominable to beholde and cruell in their dedis, neuer wery to tourmente nor to geue paynes. I say first that thoes deueles be horrible to be holde And therefore they be so paynted in the chirche with hideous and orrible figures. To this purpose it is redde that where som tyme, a religio[9] man was lying in his dortor among his brethren, It happened in a nyght that he cryed orribly where thorow all the brethren of his couent resorted vnto hym, and they founde hym staring and his eyen fixid vppon a wall firmely without moeuyng, and wolde answerr to no questiõ that they demaunded hym. he was so meued with a meruelous fere. and in the morowe his prior came vnto hym and asked what hym ayled that nyght. and he answered He hadde seyn the deuell. And theñe it was questioned hym, what shappe he was of. And he answered that his shappe ne mought lightly be descriued. and saide. If ther were here an ouon ful of fire and yondre the figure of the deuill, I hadde as leef entre into y^e^ ouon, as long to beholde on his moost horrible figure. &c.

The text of this work is crowded with extracts from the *Vitas Patrum*, and from the writings of St. Bernard, St. Gregory, and the other fathers: which sometimes, perhaps to the disappointment of the reader, interrupt the progress of a singular anecdote—like the above. The date of the printing of this volume is gathered from two passages: both taken from the Epilogue of Caxton (which is printed entire in the work before referred to) on the last two leaves. The first passage is as follows—on the reverse of fol. 75:

Which book was deliuered to me William Caxton by my saide noble lorde Aquiers on the day of purificacion of our blisful lady, fallyng the tewsday

the ſecunde day of the moneth of feuerer. In the yeer of our lord. M.CCCClxxviij for to be enprinted, and ſo multiplied to goo abrood emonge the peple .....

The second passage is on the reverse of the 76th and last leaf: taken from the same Epilogue.

Whiche werke pre-
ſent I began the morn after the ſaide Purifi-cacion of our bliſsid Lady. Whiche was the daye of Seint Blaſe Biſſhop and Martir. And finiſſhed on the euen of thannunciacion of our ſaid bliſſid Lady fallyng on the wednesday the xviij daye of Marche. In the xix yeer of King Edwarde the fourthe

As Edward the IVth was crowned in June 1461, it should follow that this book was printed in the year 1480; so that Caxton seems to have been two years occupied in the production of it: a space of time much beyond what might be conceived necessary for such a performance. Yet we have no other work, in the intervening period * from the volume last described and the present one, which is known to have issued from his press. This is a large, sound, and most desirable copy; in russia binding.

845. The Cronycles of Englond: with the Descripcion of Britayne. 1480. Folio.

These two works are to be considered as forming only one publication; as they were unquestionably put forth in one volume when they were first given to the public. The copy under description, containing both these works, cannot perhaps be exceeded in the beauty and soundness of its condition; since the greater number of copies are in a soiled and imperfect state. I shall be rather brief in the

* I strongly suspect, however, that Caxton was much occupied, in this space of time, in the preparation of his Chronicle of England and Description of Britain; as he published them in the same Dominical year, and at the commencement of the 20th year of Edward the Fourth's reign: calculating, as I conceive, from the death of Hen. VI. in March; and not from the coronation of Edward, in June, 1461.

description of it; as it is one of those productions of Caxton's press which is pretty generally known, and of which both a critical and bibliographical account will be found in the recent edition of our *Typographical Antiquities;* vol. i. p. 85-100. The CHRONICLE begins on the recto of the second leaf, containing a table of the chapters (263 in number) on 7 leaves, or rather 13 pages.

The date of the printing is taken from the opening of the short proheme, prefixed to the table of chapters, on the second leaf, (the first being blank) sign. ij. It is thus:

N the yere of thyncarnacyon of our lord Jhū crist m CCCC, lxxx, And in the xx yere of the Regne of kyng Edward the fourth, Atte requeste of dyuerse gen tylmen I haue endeuoryd me to enpryute the Cro- nycles of Englond, as in this book shal by the suffraunce of god folowe, &c.

The table contains 7 printed leaves. A blank leaf (forming signature a) follows; and on a 2 the text of the Chronicle begins. The volume terminates on the recto of y 6, in eights; the reverse being blank.

The DESCRIPTION OF BRITAYNE was finished in August, in the same year. A brief proheme, with a table of the chapters, 29 in number, occupies the reverse of the first leaf: the recto being blank. The entire volume contains only 29 leaves, and is without signatures, numerals, or catchwords. The colophon, on the recto of the last leaf, is thus:

Here endeth the discripcion of Britayne the, whiche conteyneth englond wales and scotland, ꝛ also bicause Irlonde is vnder the reule of englond ꝛ of olde tyme* it hath so continued therefore I haue sette the discripcion of the same after the said britayne,† which I haue taken oute of Policronicon, And bicause it is necessarie to alle englisshmen to knowe the propretees cōmoditees ꝛ mer- uailles of them, therefore I haue sette them in enprinte according to the translacion of Treuisa, whiche atte request of the lord Barkeley translated the book

* *m* reversed in original. † Sic.

Policronicon in to englisſh, Fynyſſhed by me William Caxton the xviij. day of August the yere of our lord god M. CCCC. lxxx. and the xx. yere of the regne of kyng Edward the fourthe.

The present very desirable copy is elegantly bound in russia.

846. Cronycles of the Londe of Englōd. *Printed by Gerard de Leew. Antwerp.* 1493. Folio.

In a note, at page 91 of the 1st vol. of the *Typographical Antiquities of Great Britain*, I had mentioned the extreme rarity of the present very beautiful reprint of the Chronicles of England, from the text of Caxton. At that time I did not expect to have had the good fortune of describing so singular a publication. The copy under description was obtained from the choice library of my friend Mr. Roger Wilbraham; who presented it to the present Noble Owner, and who received, in return, a very fine copy (although somewhat imperfect) of Caxton's Golden Legend, of the date of 1483.

It seems to be the better arrangement to describe De Leeu's reprint of Caxton's Chronicle in the order in which it here stands. The title, or frontispiece, contains the words, above given, printed in a very large lower-case gothic character, over the royal arms of England, with a large angel, on each side, as a supporter. A broad wood-cut border is on each side, and at the bottom of it. The reverse is blank. A table of 6 leaves follows. On the recto of the ensuing leaf, a j, at top of the first column, we read this prefix:

> How the lāde of Englōde was fyrst named Albion, ād by what encheson it was so named

A large ornamental letter (T) precedes the text. There are similar capitals, but on a smaller scale, throughout the volume. The entire impression is executed in double columns, in a large square gothic type; and both the paper and press work are of equal beauty. The signatures, to i, run in eights: i and k have each 6 only: l and m, each 8; n 6; o, p, and q, each 8; r, 6; s, t, v, in eights: x, y, each 6; ȝ viij. On the reverse of the last leaf, we observe the following colophon, and device of the printer.

¶ Here ben endyd the Cronycles of the Reame of Englond with their apperteignaunces . Enprētyd In the Duchye of Braband. in the towne of Andewarpe In the yere of our lord . M . cccc . xciij . By maister Gerard de leew. a man of grete wysedom in all maner of kūnyng : whych nowe is come from lyfe vnto the deth, which is grete harme for many a poure man . On whos sowle god almyhty for hys hygh grace haue mercy

A M E N

This book may therefore be considered the last work from the press of Gerard de Leeu; and, as such, will be accounted no small curiosity. The present is a clean and sound copy, in russia binding.

847. The Mirrour of the World. *Printed in the Abbey of Westmestre.* 1481. Folio.

First Edition. This impression commences, with a table, at top of the recto of the first leaf, on signature a 2: a blank leaf forming the previous signature, a 1. This page, and every similar full page, contains 29 lines. The table terminates on the recto of a 4, and is immediately succeeded by the

Prologue declaryng to whom this book appertayneth.

The conclusion of this prologue, on the recto of the ensuing leaf, is thus:

. . . . . whiche was engrolsed and in alle poyntes or-deyned by chapitres and figures in ffrenshe in the toun of bruggis the yere of thyncarnacion of our lord. M. CCCC. lxiiij. in the moneth of Jupn, And emprised by me ryght vnable and of lytil connyng to translate & brynge it in to our maternal tongue pe second day of the moneth of janyuer the yer of our said lord. M.CCCC lxxx in thabbay of westmestre by london, humbly requ-ryng alle them that shal fynde faulte, to correcte and amende where as they shal ony fynde, And of suche so foūden that they repute not the blame on me, but on my copie, whiche j am charged to folowe as nyghe as god wil gyue me grace, whom j most humbly beseche to gyue me scyence. connyng and lyf taccomplysshe and wel to fynysshe it, &c

This is succeeded by an admonition to those 'who so wylle comprise and vnderstande the substaunce of this present volume, for to lerne

and knowe specially the creacion. of this world, the gretnes of the firmamēt & lytilnes of therthe in regard of heuen, how the vij sciences were ffounden and what they bee, &c.' This admonition concludes on the reverse of the same leaf. On the recto of the ensuing leaf (a 6) the text begins according to this fac-simile.*

Hier begynneth the book callid the myrrour of the Worlde/ And treateth first of the power and puissaunce of god capitulo primo.

Ye ought to knowe that whan our lordy godly made the Worldy And that he hady made alle thinges of nought/he had no nede of it/ffor as moche had he bi-fore/as he had afterward Certainly god was to fo-

The circular formation of the earth is thus illustrated—but the preceding explanatory part should not be omitted: 'And yf it were so that by aduēture two men departed that one fro that other, And that one wente alleway toward the eest, and that other toward the weste, so that bothe two wente egally, it behoued that they shold mete agayn in the opposite place fro where as they departed, & bothe two shold come agayn to the place, fro whens they meuyd first, ffor thenne had that

* This fac-simile, on minute revision, gives us rather the character and formation, than the exact size, of the type. It is however sufficiently illustrative of Caxton's largest and more flowing type—if such an expression may be used.

one and that other goon roūde aboute the erthe aboue and vnder, lyke as rounde aboute a whele that were stylle on therthe in lyke wise shold they goo aboute therthe, as they that contynuelly drewe them right toward the myddle of therthe, ffor she fastneth alle heuy thyng toward her, And that most weyeth, moste draweth and most ner holdeth toward the myddle, ffor who* moche depper one delueth in therthe, so moche heuyer shal he fynde it, and for to vnderstonde this that I haue deuysed to you here to fore of the goynges of the flyes aboute thapple, & of the men aboute therthe, In lyke wyse maye ye see alle the manere & facion by thyse two fygures the whiche ben here to you represented and shewde alle entierly.' *Sign. d.* 6, 7.

The author, after a short intervention of similar matter, proceeds thus: 'aNd yf the erthe were perced thurgh in two places of whiche that on hole were cutte in to that other lyke a crosse, and foure men stoden right at the foure heedes of thise ij hooles, on aboue, and another bynethe, and in lyke wyse on bothe sides, and that eche of them threwe a stone in to the hoole, whether it were grete or lytyl, eche stone shold come in to [the] myddle of therthe, wythout euer to haue remeuid fro thens, But yf it were drawen away by force, And they sholden them one aboute another for to take place eueriche in the

* Sic, for 'how.'

myddle of therthe, And yf the stones were of like weight, they shold come therto alle at one tyme, assone that one as that other, ffor nature wold suffre it none other wise, And that one shold come ayenst another as ye may playnly see by this fygure,

These may suffice, in the present instance, for specimens of the *Style of Engraving* with which this volume was intended to be adorned. In the *Typog. Antiq.* edit. 1810, vol. i. p. 110-112, various other fac-similes will be found; and as this impression is supposed to be the FIRST BOOK, *executed in this country*, WHICH CONTAINS WOOD-CUTS—these specimens (rude as they undoubtedly are) will not be considered wholly divested of interest.

The volume under description contains signatures, a to n, in eights: n having only 4 leaves. The printer's epilogue (which is printed entire in the authority above referred to) informs us that the work was executed 'at the request, and desire, cost and dispense of the honourable and worshipful man. Hugh Bryce Citizen and Alderman of London,;' who told the printer that he intended to present it 'unto the puissant, noble, and virtuous Lord, his Lord Hastings;' chamberlain to the King, and Lieutenant of the town of Calais. The conclusion is, in part, thus:

And yf ther be faulte in mesuryng of the firmament, Sonne, Mone, or of therthe, or in ony other meruaylles herin conteyned, I beseche you not tarette the defaulte in me, but in hym that made my coppe, whiche book I began first to trāslate the second day of Janyuer the yere of our lord . M. CCCC. .lxxx. And fynysshyd the viij day of Marche the same yere, And the xxj yere of the Regne of the most Crysten kynge, kynge Edward the fourthe, under the Shadowe of whos noble proteccion I haue emprysed ⁊ fynysshed this sayd lytil werke and boke, &c.

The preceding is on the recto of the last leaf; n iiij: the reverse is blank. From this colophon, I have before presumed the work not to have been *printed* and *published* till the year 1481; that is, after March the 25th; when, according to the ancient ecclesiastical division of the year, the first day of the new dominical year commenced. The present may be classed with the more beautiful volumes of the press of Caxton. The paper is excellent, the press work comparatively good, and the margin ample. Those who have witnessed the very extraordinary copy of this impression, which was purchased by his Grace the Duke of Devonshire at the sale of the Roxburgh library, will admit the justice of this observation. The present is a very large and sound, but rather soiled copy: in russia binding.

848. The Myrrour of the World. *Printed in the Abbey of Westmestre.* 1481. Folio.

Second Edition. Before we enter upon the description of this impression, it may be necessary briefly to state the differences between it and the one previously described. These differences are purely typographical. This edition is called ‘the myrrour of the world;’ the preceding one, ‘the Mirrour of the world’—in the respective prefixes to the tables. There are 31 lines in a full page; and the signatures, in consequence, extend only to l, inclusively, in eights. On closer examination, we find the *h*, *a*, and *w*, materially different. In this impression, the *h* has a loop at top, the *a* is reversed from the position as seen in the first line of the fac-simile of the type, at p. 232 ante, and the *w* has

no circular flourish at top. The initial letter, to the various sections, are here capital ones, full bodied, and uniformly black: in the previous impression they are small ones, to be enlarged according to the fancy of the illuminator. The type, in consequence, has a fuller, closer, and blacker effect in the volume under consideration; and the termination of it, in the manner hereafter described, confirms its distinction at one glance.

The table occupies 2 leaves. On the recto of a iij (the signature-numerals here being designated by *letters*, and in the preceding edition by *arabic numbers*, very coarsely executed) the text of the work begins similar to what has been given at p. 232 ante. To vary the descriptions of the several editions, and at the same time to give the reader some tolerably accurate notions of the intrinsic character of a work, which was formerly among the most popular extant, I shall present him with a variety of extracts which may excite his astonishment and pity at the ignorance and credulity of former times. The *State of the Clergy* is not incuriously delineated in the following passage:

'Ther ben plente of poure clerkes that gladly wold lerne yf they had the power, But they may not entende therto. By cause they haue not wherof for to furnysshe them of their necessytees as wel for to haue bookes as mete drinke & clothes But ben cōstrayned for to gete their liuyng other wyse, for the riche haue now in thise dayes seased somoche, that the poure abyde naked & must suffre. Yet ben ther plente of riche clerkis that haue bookes wythout nombre of one & other richely adoubed and couerd to thende that they ben holden for wyse and goode clerkes, For they seche to haue no more. But only the loos and preysing of the people, And dooo* in like wyse as the Cock that shrapeth in the duste for to fynde pasture. he shrapeth so longe in the duste and mulle† tyl he finde a gemme riche and precyous whiche shineth clere, thenne he be ginneth to loke theron and beholdeth it, and doth no more but late it lye, For he demandeth not after the ouche or gemme, but had leueyr haue somme corne to ete, In like wyse is it of many of these not wyse clerkys couetous that haue the precyous bookes richely lymned storyed & wel adoubed. that do nothynge but loke & beholde them wythout forth while they be newe by cause them seme that they ben fair, & so they beholde them gladly & passe therwyth, & after they torne on that other syde & thynke for to fylle their belyes. & to come to their folysshe desyres, and they myght lerne ynoughe yf they wold entende it. For they haue wel the power. & myght do as the wyse

* Sic. † Sic.

men dyde hertofore, the whiche by their trauayl studye & dylygēce fonde furst the clerges. But they haue their entendemēte folyssh and out of the way, and therfore the sciences & artes perysshe in suche wyse that vnneth and wyth grete payne knowe they their partes of reson whiche is the furst booke of gramayre. The whiche is the fyrst of the seuen sciences, But put their artes in their males, and goo lerne anon the lawes or decretals, and become aduocates and iuristes for to amasse and gadre alway money wherin the deuyll conforteth hem, and yet do they not somoche for to lerne, as they do for to fylle their purses, Jn Parys, Oxenford and Cambrydge is there suche maner of clerkes that ben acustomed to wylle haue the renomme and fame to be called maystres for to be the more preysed and honoured, And haue leuer to conne lytyll and to haue the name of maystre. than they shold be good clerkes wythout hauyng the degree and name of maystre. But they be called maystres wrongfully, For vanyte maystryeth them in suche wyse that they can but lytyl trouthe. bycause that they haue so sone the name of maystre they leue the clergye, And take them to the wynnyng, lyke as marchants do and brokers, And in this wyse ben many in the world that haue the name of maystre. that knowe right lytyl of good and reson, For they that now desyre this ben not maystres after right. For they ordeyne them otherwyse to the sciences than they dyde that fonde them first. They entered first into gramayre for to drawe reson in their ordynaūce, and after logique for to preue & shewe the trouth fro the false. After they fonde rethorique for to speke fayr in iugement & right whiche they moche loued. & after arsmetrique for to be expert in all thinges, after they foūde geometrye for to mesure & cōpasse all maistrye & after they foūde they sciēce of musyque for to sette all thinges in cōcordaūce, after they had y^e^ vnderstandyng of astronomye. for therby were they meuyd to haue science & vertue. *Sign.* b v. vj.

A brief sketch of *Chivalry*, and the comparative state of learning in the several universities of Paris, Oxford, and Cambridge, are represented to us in the ensuing passage: 'And sought a cite in the world. where they myght best be & dwelle for tenquere the state of the clergye. and thus the better for tadresse them, & to teche other they chees the cyte of athenes whiche was noble and somtyme one where they had their comyn resydence & assemble. And there reyned first chiualrye wyth clergye, & after fro thens it wente to Rome, whiche now is of grete renomme. And there cheualrye contynued long, And frothens after it remeuyd into ffraunce, where chyualrye hath more power than ony other place in the world. And thus haboundeth there that one &

that other, For chiualrye sieweth alway clergye where she goth. thēne the kynge of Fraunce & of Englonde may be ioyous that there is in his Royames suche seignourye as is sciēce of clergye where euery man may drawe out wytte & connyng humayn. & ther abydeth neuer the lasse. For it is as a fontayn that contynuelly sourdeth and springeth. And the more it renneth and the ferther. the more it is holsom. & now more the sprynge of the fontayn renneth and ferther so muche is the more of the water. & the more may be takē fro it for nede, In like wyse may I saye to yow, that parys Oxenford & Cambryge ben the fontayns where men may drawe out most science & more in parys than in other places, & syth it is soo that clergye is soo moche auaunced in fraunce. Thenne ought to knowe by reson in especyall yf the heyres of ffraunce daygne to conne it. For lyke as the sonne is most fayr of alle the sterres. & causeth moste good thynges to growe in the world by the bounte that haboūdeth in him . so ought the kyng be of more valewe than ony other. & to haue more vnderstandyng & clergye, that so by his valyaunce & suffysaunce he myght shyne emōge other people, & by thexample of his wel doyng that they see in hym they myght by right conduyte drawe them to our Lord & in suche wyse shold he be kynge by right in this world, & in heuen, so thenne shold it be wel right & rayson that they do their dyligence to lerne suche clergye & sciēce. that after this mortal lyf they lese not the seignorye of heuen. For by nature & lygnage ought they alle to loue clergye and alway to lerne it certes themperour of almaygne louyed wyth al his herte clergy, &c.' *Sign.* b vij. viij.

The author's knowledge of *Natural History* (such as it is) is evinced in the singular extract which follows :

' In this partye conuerseth and repayreth another beste whiche is of dyuerse colours by spottes whytte black. greene. blewe. and yelow lyke as it were paynted, and is moche propre and is called Panthere, and ther cometh out of his mouth so swete a sauour and breeth, that the beestes goo folowyng after it for the swetenes of his body, sauf the serpent. to whom the swete smelle greueth in suchewyse that ofte the serpent dyeth, and whan this beste is otherwhyle so fylled and full of venyson that he hath taken and eten, He slepeth iij dayes hool wythout a wakyng, And whan he awaketh. he gyueth out of his mouth so swete a sauour and smelle, that anon the bestes that fele it seche hym, This beest hath but ones yong fawnes, and when she shal fawne. she hath suche distresse and anguyssh that she breketh wyth her

nayles and renteth her matryce in suche wyse that her fawnes come out. And neuer after whan the matryce is rente and broken they engendre ne brenge forth fawnes. Ther is a maner of mares that conceyue of the wynde, and ben in a contre that is named Capydoce, but they endure not but iij yere, In this contre ben the Olyphaunts whiche is a beest grete stronge and fyghtyng. And whan the see their blod shedde to fore them. they be most corageous & most stronge and fyght in alle places and alle bataylles vpon this Olyphaunts were wonte to fyghte the people of Inde and of Perse, For an Olyphaunt bereth wel a tour of woode vpō his back fulle of men of armes whan it is wel sette on & fermely, And they haue to fore them in maner of boyell grete and large, whiche they ete. by whiche they renne on men, & haue anon deuoured them. king Alysandre which was a good clerke and prynce of grete recommendacion & that wente in to many contrees for to serche and enquyre y^e^ aduentures more than he dyde to conquere thenne whan he shold fyght ayenst them that had taught and lerned tholyfauntes to fyght in playn londe, he dyde do make Vessels of copper in fourme of men, and dyde do fylle them wyth fyre brennyng, and sette them to fore hym to fyght ayenst them that were vpon tholyphauntes, And whan tholyphauntes caste their boyel by whiche they slewe the people vpon the men of copper, feelyng that they were so hoot that they brenned them, Thenne they that were so taught wolde nomore approche tho men for doubte of the fyre, For they thoughte, that all men had ben a shoot. as they were of copper. whiche were full of fyre, And thus kynge Alysander as a sage prynce eschewed the paryll and daunger of these olyphauntes. And conquerd this wylde people, & in suche wyse dompted tholyphauntes that they durst do no more harme vnto the men. The olyphauntes goo moche symply & accordyngly to gydre. And whan they mete and encountre eche other They bowe their hedes that one to that other lyke as they entresalewed eche other. *Sign. e* iii-iiij.*

* We will just notice, at the foot of the text, some of the author's notions of minor animals and reptiles: 'wythin the ryuer and flode of Inde named Ganges goon the eeles by grete renges whiche ben CCC feet long and ben good mete to ete at nede'—A little onward of *Serpents*: 'Ther is in this regyon another maner of serpents that haue hornes lyke a shepe, Ther groweth a beest named aspis that may not be deceyuyd ne taken but by charmyng, for he heryth gladly y^e^ sowne, But assone as he heeryth the charme he putteth his tayll in his one eere, and that other leyeth to the gronude [sic] doubtyng to be deceyuyd by y^e^ charme, Other serpentes ther be named Tygrys whiche ben taken alle quyck by force of engyns. And of them men make triacle, whyche deffeteth and taketh away other venym, Other wormes ther growe there whiche haue two armes so longe and so

The account of the *Amazons* is sufficiently extraordinary: 'Another regyon ther is y^e^ whiche cometh toward the north in whiche ther dwelleth noman, but wymmen whiche ben as fyers as lyons, And whan nede is they fyghte frely ayenst the men They go armed as knyghtes in bataylle, & brynge doun their enemyes wythout sparynge, they haue fair tresses of their heer whiche hange doun byhynde them, And they be garnysshed wyth grete prouesses in all their werkes & affayres, And ben called Amazones, But they haue men nyghe to their contre dwellyng, Whom they euery yere fetche for to be in their companye viij or xv dayes longe and suffre them to knowe them carnelly so longe that they suppose that they haue conceyuyd, and thenne departe the men fro that contre And goon agayn thedyr that they came fro, and whan thyse wymmen haue childed. yf it be a doughter they reteyne her wyth them, And yf it be a sone they nourysshe it fyue or syx yere, and after sende it out of the contree yet in other places ben many fayr ladyes whiche in batayllles, & in estowrs vse alle their Armes of syluer for lacke of yron and of steell. of whiche they haue not. In the woodes of Inde ben other wymmen the whiche haue their berdes so longe that they come doun to their pappes, They lyue by wylde beestys, and clothe them wyth the skynnes of the same wyld beestis.' *Sign.* e vij.

The following affords a singular *melange* 'And they entretiene & cleue to gydre wel an hondred in a clustre, & the leues that growe on this apple trees ben wel two fote longe, & a foot brode, Other apples ther growe moche grete, wherin appiereth the bytte of a man, wyth his teeth, And ben called thapples of Adam by cause of y^e^ bytte that apiereth in them, ther ben other trees whiche bere apples, that ben right fair wythout forth, And wythin it is as it were asshes. The vygnes bere there grapes, of which wyn is maade. they ben so habondaunt of fruyt, And y^e^ clustres of grapes ben so grete & so ful of muste. that two men ben gretly charged to bere one of them only vpon acolstaf. Also ther growe lytyl smale trees that be remeuyd euery yere the whiche bere cotoun. also ther growe in many places canes

dyuerse that they bete and slee the Olyphaunts. This worme lyueth right longe, And whan he is olde and feleth hym feble, he consumeth hym self by fastynge, And suffreth to be enfamyned so ouer moche that lytyl abydeth of his body, Thenne he goth in to a lytyll hooll of somme stone whiche is wel strayt and thenne he putteth hym self out wyth so ryght grete distresse, that hys shynne remayneth all hool. And ther groweth and cometh on hym another skynne, And thus reneweth his age as a wyse beeste that he is.' Sign, e. iiij. v.

grete and longe whiche ben wythin forth ful of sugre. so moche and especiall that ther growe none lyke in alle the worlde, At one of the heedes of the Royame of babylone groweth the bame whiche is moche dere, and cristen men that ben prysonners there delue and laboure the erthe, And sarasyns saye that they haue ofte preuyd it, that whan they doo delue and laboure that erthe wyth people of other nacions than crysten men that it bereth no fruyt ne bame that yere, And vpon the felde where the baume groweth, some saye that there spryngeth a fontayne where the blessyd Vyrgine Marie bayned her sone Jhesus, And with the watre of this fontayne is the bame watred. and of this water may not be employed ne born in to other place, for in substaunce it doth no more than other water. *Sign.* fi. fij.

But not the least amusing portion of this volume is contained in the description of the *Purgatory of St. Patrick*:*

'Ther is also in Irlonde a place called Seynt Patrykes purgatorye, whiche place is perillous yf ony men goon therin & be not confessed and repentaūt of their synnes, they be anon rauysshid and loste in suche wyse that noman can telle where they be come, And yf they be confessed and repentaūt, & that they haue doon satisfaction and penaunce for their synnes wythout that all be clensed and ful satisfyed therafter shal they suffre payne and greef the tormentis in passyng this crymynel passage, And whan he is retorned agayn fro this purgatorye, Neuer shal no thing in this world plese hym that he shal see ner he shal neuer be joyous ne glad ne shal not be seen lawhe. but shal be contynuelly in wayllynges & wepynges for the synnes that he hath commysed. hit may wel be that of auncyent tyme it hath ben thus as afore is wreton as the storye of Tundale & other witnesse, but I haue

* It is preceded by the following no very clumsy piece of ratiocination: 'And ther is noman that knoweth all sauf onli god whiche all seeth and alle knoweth, The geauntes that ben in som place haue right grete meruaylle of this that we be so lytyl ayenst them, Lyke as we meruaylle of them that ben half lasse than we be, As it is to fore sayd, & they ben y^e^ Pygmans whiche ben but iij foot longe. And in lyke wyse meruayle they of vs. of that we ben so grete, and repute vs also for geauntes, they that haue but one eye and one foot. haue grete meruayle that we haue tweyne, lyke as we doo of them that haue but one, And also as we deuyse their bestis & name them by their names in lyke wise deuyse they oures, by theirs, bothe of body & of membres, yf the centycore haue an foot of an hors, in lyke wyse hath the hors the foot of a centycore, also we may wel saye that y^e^ hors hath the body of Monotheros. for they ben lyke corsayge, And thus their bestis resemble vnto oures whiche ben dyuerse of hedes of bodyes and of membres, as oures ben contrayre to theris.' *Sign. f v.* recto.

spokē with dyuerse men that haue ben therin, and that one of them was an hye canon of Waterford whiche told me that he had ben therin 8 or 9 times & he sawe ne suffred no suche thynges he sayth that wyth processyon the relygyous men that ben there brynge hym in to the hool and shette the dore after hym. & than he walketh groping in to it where as he said ben places & maner of cowches to reste on, And there he was all the nyght in cōtemplacion & prayer, and also slepte there, & on the morn he cam out agayn, other while in there slepe some men haue meruayllous dremes & other thynge sawe he not, And in lyke wyse tolde to me a worshipful knyght of brudgis named Sir John, de banste that he had ben therin in lyke wyse & see none other thyng but as afore is sayd.' *Sign.* f v, vj.

There is something perhaps approaching the grand and sublime—in the following description of the pains of the damned, or the *Miseries of Hell:*

'For this place is of suche nature that the more it brenneth the lenger it endureth. this place of helle hath wythin hym alle the euylles of his partye, there deth holdeth his standard. whiche sendeth out thurgh all the world for to fetche them that ben his, who that hath joye of heuynesse thyder come all euylles and all the euyll aportes, this place is called the erthe of deth, For the sowles that ben brought thyder, they abyde and dwelle there wythout ende, certaynly they deye lyuyng, And alleway lyue deyeng, the deth is there their lyf and their vyande and mete the deth holdeth them there at his commandement, this is the right pytte of fyre that brenneth. And all in lyke wyse as the stone is drewned in the see whan it is throwen and sonken, and neuer shal be after seen right so ben the sowles sonken in to the bottom whiche contynuelly brenne and be drowned ther, but for al that they dymynysshe not ne haue ende. But in suche mysere abye their folyes nyght and day. and so shal endure perpetually and wythout ende. for what someuer thyng that is spyritual may neuer dye in suche wyse that it be alle deed, but the deth wold they haue and weesshe after it incessauntly, the sowle may neuer deye after that it is out of the body. But whan it is there, it shal alleway languysshe, And euer after that it is in helle it shal haue nothyng but euyl, this is the contre & the londe of oblyuyon and forgetyng. For alle they that ben there shal be forgoten. Lyke as they forgate in this world their Maker whiche is ful of pyte and of Mysericorde, And therefore he hath leyd them there in forgetyng where they shal neuer haue mercy ne pardon in this londe so tenebrous

hydouse and full of all stenche, and of sorowes. anguyshes. heuynes, hungre. And thirste shal neuer creature haue gladnesse ne joye thise ben the terryble gehynes stynkynge, And there is fyre so ouer moche ardaunt hote and anguysshous that our fyre and the hete is nomore vnto the regard of that fyre of helle than a fyre paynted on a walle is in comparyson and to the regard of our fyre,' *Sign.* g i. g ii.

One further extract (exhibiting the author's skill in *Natural Philosophy*), and we dismiss the volume:

'Of lyghtnynges and of thondres, capitulo, xxviij,

'In thayer happen many thinges of whiche the people speke not gladly, for they retche not moche of suche thynges of whiche they can not wel come to the knowleche, this that maketh therthe to quaue. And this that maketh the clowdes to thondre, that whiche maketh the erthe to opene, And this that maketh the clowdes to sparkle and lyghtne whan the thondre is herde, for thondres and lyghtynges ben deboutemens and brekyn out of wyndes that mete aboue the clowdes so asperly and shdrply,* that in theyr comyng groweth ofte a grete fyre in thayer, And this thondre that falleth in many places whiche the wyndes constrayne so terrybly that the clowdes cleue and breke and maketh to thondre, and lyghtyne, & falleth doun in so grete rage by the wynde that destrayneth it so asprely that it confoundeth alle that it atteyneth in suche wyse that nothyng endureth ayenst it, And it is of so heuy nature that somtyme it perseth therthe vnto the myddle. And somtyme it quencheth er it cometh to the grounde after that it is of poyse, and that is not of ouer stronge nature. for whan the clowde is moche derke, and thycke and that ther is grete plente of water, the fyre passeth not so soone. but it is quenchid in the clowde by the grete quātyte of the water that is therin byfore it may perse thurgh so that it may not approche therthe, but in the straynyng & brekyng that hit maketh thenne in the clowde. groweth a sowne so grete and stronge, that it is meruayllous to here I declare to you for certayn that this is the thondre. whiche is moche to be doubted & drad.' *Sign.* g viij.

I have probably trespassed somewhat unconscionably upon the patience of the reader, by the length of the preceding extracts; but their variety, singularity, and a consideration of the former popularity of the work, must be my principal excuse. Nor is it wholly uninstructive or unsatisfactory, to witness the progress and present improvement of knowledge in the several branches of which the work treats.

* Sic: for 'sharply.'

Our emotions of surprise and astonishment at the ignorance of former periods, is heightened or modified by the satisfaction we derive on a contemplation of the general improvement of the modern world. Divested of the charm of a poetic fancy, and of the spirit of romantic fiction, the grave recitals of monsters, giants, and præternatural events, are only subjects of cold and momentary gratification; but it is fit, in researches into the lore of 'other times,' that the antiquary should select what is likely to interest equally the feelings of the philologist and philosopher.

It remains only to observe that the edition before us concludes on the reverse of the last leaf but one: (l vij, in eights) having the same date in the colophon with that of the preceding impression. The following is the imprint:

¶ Caxton me fieri fecit.

The large device of the printer is on the reverse of the following and last leaf. The present is a short but sound copy, obtained at the sale of the Merly Library, and formerly in the collection of J. Ratcliffe. It is in old red morocco binding, with a broad border of gilt on the exterior.

849. The Historye of Reynard the Foxe. 1481. Folio.

First Edition. When an account of 'this curious and exceedingly scarce volume' was given to the public in the *Typog. Antiq.* vol. i. p. 114, I was impressed with an idea that no copy of it, besides the one there described, (from His Majesty's Library) was known to be in this country. The existence of the present copy, formerly in the very curious collection of Dean Honeywood, [Temp. W. III.] proves that the Royal copy is not entitled to the distinction of being unique. It is however very questionable whether a third perfect copy be contained in any Library, however ancient or unsearched. The work itself, which is equally curious and interesting, must have been extremely popular upon its appearance; as is proved from the scarcity of the reimpression of it, by Pynson; no copy of this reprint being at present known to exist, except the one in the choice library of Mr. Douce; and that, in an imperfect state. Hearne, in his *Guil. Neubrig.* vol. iii. p. 743-4, tells us that this work is 'an admirable thing; and the design, being political, and to represent a wise government, is equally good.' But it also appears to be a severe satire upon the Romish Church. In short,

it is equally a satire upon the Roman Catholic religion, upon the court, and upon courtiers; containing some very acute, yet useful, delineations of the selfishness of the human character. The reflections and incidents are equally well conceived and expressed, if we may judge from the translation; which latter is, unquestionably, among the happiest specimens extant of the version of the familiar colloquy of one tongue into that of another.

The original is in Dutch; and Mr. Douce * thinks that it was composed long before the twelfth century. The translation places Caxton in the first rank of our authors of the xvth century. There is no small dexterity in the manner in which he shelters himself from the imputation which might attach to him on account of the freedom of the work:—'If any thing (says Caxton) be said or written herein that may grieve or displease man, blame not me, but the Fox; for they be his words not mine'. After an introduction of so much promise, the reader has a right to expect a few specimens of a work abounding in such curious information; and that the specimens be both amusing and corroborative of the judgment here pronounced. I trust therefore that his expectations will be verified from what is laid before him. We will commence with the bibliographical department. The first leaf, a 1, is blank. On the recto of the second leaf, a 2, the table of the chapters commences with this prefix:

This is the table of the hystorye of reynart the foxe

The table occupies 2 pages and a half; and will be found extracted entire, in the modern orthography, in the work before referred to. On the reverse of a 3,

Hyer begynneth thystorye of reynard the foxe

The first sentence shews the moral object of the work, and is given entire in the forementioned work referred to. The first chapter of the Lion summoning the Beasts 'to come to his feast and court,' is also printed entire in the same work. The signatures extend from a to l in eights; l having only 6 leaves, including a blank leaf; and a blank leaf (as before observed) forming a 1. Before the colophon is given, various specimens of the work (as above promised) shall be submitted to the attention of the curious reader. The first is taken from the Xth chapter; in which *Tibert, the Cat,* is prevailed upon to bring Reynard to

* *Illustrations of Shakspeare,* vol. ii. p. 347.

court. After the usual salutations, and an ineffectual effort on the part of the fox to keep the cat for the night, the text proceeds:

'Tybert saide, it is beste that we now goo, for the mone shyneth also light as it were daye, I neuer sawe fayrer weder, nay dere cosyn, suche myght mete vs by daye tyme, that wold make vs good chiere, and by nyghtte parauenture myght doo vs harme, it is suspecyous to [w]alke by nyghte. Therfore a byde this nyght here by me Tybert sayde, what sholde we ete, yf we abode here, reynart sayde, here is but lytel to ete ye maye wel haue an hony combe good and swete, what saye ye, Tybert wyl ye ony therof, tybert answerd I sette nought therby haue ye nothyng ellis yf ye gaf me a good fatte mows, I shold be better plesyd, a fatte mows said reynard, dere cosyn what saye ye, here by dwelleth a preest and hath a barne by his hows ther in ben so many myse, that a man shold not lede them a way vpon a wayne, I haue herd the preest many tymes complayne that they dyde hym moche harme O dere reyner lede me thyder for alle that I may doo for yow, ye tybert saye ye me trouthe, loue ye wel myes, yf I loue hem wel said the catte, I loue myes better than ony thyng that men gyue me. knowe ye not that myes sauoure better than veneson, ye than flawnes or pasteyes wil ye wel doo. so lede me theder where the myes ben. and thenne shal ye wynne my loue. ye al had ye slayn my fader moder and alle my kyn.

Reynart sayd ye moke and Jape therwyth. the catte saide so helpe me god I doo not. Tybert said the foxe wiste I that veryly I wolde yet this nyght make that ye shuld be ful of myes. reynart qd he. ful that were many. tyberte ye Jape, reynart qd he in trouth I doo not, yf I hadde a fatte mows, I wold not gyue it for a golden noble, late vs goo thenne, tybert qd the foxe I wyl brynge yow to the place, er I goo fro you, reyner qd the foxe, vpon your saufconduyt, I wolde wel goo wyth you to monpelier, late vs thenne goo said the foxe we tarye alto longe, Thus wente they forth withoute lettyng to the place, where as they wold be to the prestes barne whiche was faste wallid aboute with a mude wal and the nyght to fore the foxe had broken in, and had stolen fro the preest a good fatte henne, and the preest alle angry had sette a gryn to fore the hool to auenge hym, for he wold fayn haue take the foxe, this knewe wel the felle theef the foxe And said sir tybert cosyn crepe in to this hool, and ye shal not longe tarye but that ye shal catche myes by grete heepis, herke how they pype. whan ye be ful, come agayn, I wil tarye here after you be fore this hole, we wil to morowe goo to gyder to the court, Tybert why tarye ye thus longe come of, and so maye we retorne sone to my wyf. whiche wayteth

after vs, and shal make vs good chiere, Tybert saide, reynart cosyn is it thenne your counseyl that I goo in to this hole. Thise prestes ben so wyly & shrewyssh, I drede to take harme, O ho tybert said the fox I sawe you neuer so sore aferde, what eyleth yow, the catte was ashamed and sprange in to the hoole, And anon he was caught in the gryn by the necke er he wyste, thus deceyuyd reynard his ghest and cosyn, As tybert was wair of the grynne, he was a ferde and sprange forth, the grynne wente to, thenne began he to wrawen, for he was almost ystranglyd, he called he cryed & made a shrewd noyse, reynart stode to fore the hool and herde al, and was wel a payed and sayde, tybert loue ye wel myes, be they fatte and good, knewe the preeste herof or mertynet, they be so gentyl that they wolde brynge you sawce, Tybert ye synge and eten, is that the guyse of the court, lord god yf ysegrym ware there by yow in suche reste as ye now be thenne shold I be glad, for ofte he hath don me scathe and harme tybert coude not goo awaye, but he mawede, and galped so lowde, that martynet sprang vp, and cryde lowde, god be thanked my gryn hath taken the thief that hath stolen our hennes, aryse vp we wil rewarde hym. *Sign.* b. 6, 7.

In his way to Court, from apprehension of condign punishment, Reynard makes his Confession. This '*Shriving*' shall tell its own tale:

'How reynard shroef hym Capitulo. xij.

'Whan reynart and grymbert had goon a whyle to gydre, tho saide reynart, dere cosyn now am I in grete fere, for I goo in drede and ieopardye of my lyf, I haue so moche repentaunce for my synnes that I wil shryue me dere cosyn to yow, here is none other preest to gete yf I were shryuen of my sinnes, my soule shold be the clerer, grymbert ansuerde, Eem wil ye shryue you, thenne muste ye promyse first to leue your steelyng and rouynge reynart saide that wiste ye wel, now herke dere cosyn what I shal saye, Confiteor tibi pater of alle the mysdedes that I haue don, And gladly wil receyue penance for them, Grymbert sayde what saye ye, wylle ye shryue yow, thenne saye it in englissh that I may vnderstande. you reynart sayde, I haue trespaced ayenst alle the bestis that lyue in especyal ayenst bruyn the bere myne Eem whom I made his crowne al blody, And taughte tybert the catte to catche myes for I made her leepe in a grenne wher she was al to beten, also I haue trespaced gretly ayenst chanteclere with his children, for I haue made hym quyte of a grete dele of hem.

'The kynge is not goon al quyte, I haue sklandred hym and the

quene many tymes, that they shal neuer be cler therof yet haue I begyled ysegrem the wulf ofter than I can telle wel I called hym eme, but that was to deceyue hym, he is nothyng of my kyn, I made hym a monke, Eelmare, where I my self also becam one, And that was to his hurte and no prouffyte, I made bynde his feet to the belle rope, the ryngyng of the belle thought hym so good that he wolde lerne to rynge wherof he had shame, ffor he range so sore that alle the folke in the strete were aferd therof and meruaylled what myghte be on the belle, And ranne thyder to fore he had comen to axe the religyon, wherfore he was beten almost to the deth, after this I taught hym to catche fyssh where he receyuid many a stroke, also I ledde hym to the richest prestes hows that was in Vermedos, this preest had a spynde wherin henge many a good flitche of bacon, wherin many a tyme I was wonte to fyl my bely, in this spynde I had made an hole, in whiche I made ysegrem to crepe, there fonde he tubbes wyth beef and many goed flitches of bacon wherof he ate so moche withoute mesure, that he myght not come out at the hole where he wente in, his belly was so grete and ful of the mete, and whan he entred his bely was smal, I wente in to the village and made there a grete showte, and noyse yett herke what I dyde thenne I ranne to the preest where he satte at the table and ete, And hadde to fore hym as fatte capone as a man myght fynde, that capone caught I & ranne my weye therwith al that I myghte, the preest cryed out & said, take & slee the foxe, I trowe that neuer man sawe more wonder, the foxe cometh in my hows and taketh my capoone fro my table, where sawe euer man an hardyer theef, & as me thought he toke his table knyf & casted it at me, but he touched me not I ranne away, he shoof the table from hym, folewed me cryeng kylle & slee hym, I to goo and they after and many moo cam after whiche alle thought to hurte me,

'I Ranne so longe that I cam where as isegrem was, and there I lete falle the capone, for it was to heuey for me, and ayenst my wille I lefte it there, and thenne I sprange thurgh an hole where as I wolde be, and as the preest toke vp the capone. he espyed isegrem and cryde smyte doun here frendes here is the theef the wulf, see wel to that he escape vs not. they ranne alle to gydre wyth stokkes and staues & made a grete noyse that alle the neyghbours camen owte. and gauen hym many a shrewde stroke, and threwe at hym grete stones, in suche wyse that he fyl doun as he had ben deed, they slepid hym and drewe hym ouer stones and ouer blockes wythout the village and threwe hym in to a dyche and there he laye al the nyght, I wote neuer how he cam

thens syth I haue goten of hym, for as moche as I made hym to fylle his bely, that he sware that he wolde be myn helpe an hole yere,

'Tho ledde I hym to a place where I tolde hym ther were vij hennes and a cocke whiche satte on a perche and were moche fatte, And ther stode a faldore by, and we clymmed ther vp, I sayde to hym yf he wolde bileue me, & that he wolde crepe in to the dore, he sholde fynde many fatte hēnes, Isegrym wente al lawhyng to the dore ward and crope a lityl in, & tasted here & there, & at laste he sayde to me reynarde ye borde & iape with me, for what I seche I fynde not theñe said I, eme yf ye wyl fynde crepe forther in, he that wil wynne, he muste laboure and auenture, they that were wonte to sytte there, I haue them a waye thus I made hym to seche erther in, & shoue hym forth so ferre, that he fylle doun vpon the floer for the perche was narow, and he fill so grete a falle, that they sprange vp alle that slepte, and they that laye nexet, the fyre cryden that the valdore was open and somthyng was falle and they wiste not wat it myght be,'

'They roose vp and lyghte a candel, and whan they sawe hym they smeton beten and wounded hym to the deth, I haue brought hym thus in many a iepardye, moo than I gan now rekene, I sholde fynde many moo, yf I me wel bethoughte, whiche I shal telle you here after, Also I haue bydryuen wyth dame erswynde his wyf, I wolde I had not don it, I am sory for it, hit is to her grete shame, And that me repenteth, grimbert saide, Eme I vnderstande you not, he sayde I haue trespaced with his wyf, ye shryue you, as though ye helde somwhat behynde, I wote not what ye mene ne where ye haue lerned this langage, Ach dere eme it were grete shame yf I shold saye it oppenly as it happed, I haue leyen by myn aunte, I am your eme I shold angre you yf I spak vylanye of wymmen, neuer now haue I tolde you alle that I can thynke on, sette me penaunce, and assoylle me, ffor I haue grete repentaunce, grymbert was subtyl and wyse, he brake a rodde of a tree and saide, eme now shal ye smyte your self thryes with this rodde on your body, And thenne leye it doun vpon the grounde, & sprynge thre tymes ther ouer without bowyng of your legges and wythout stomblyng, and thenne shal ye take it vp and kysse it frendly in token of mekenes and obedience of your penance that I gaf yow, herwith be ye quyte of alle synnes that ye haue don to this day for, I forgeue it now al, the foxe was glad, tho sayd grymbert to his eme, Eme see now forthon, that ye doo good werkis, rede your psalmes, goo to chirche faste and kepe your halydayes, and giue your allmesse, and leue your synful and yl lyf, your thefte and

your treson and so maye you come to mercy, the foxe promysed that he wold so doo, and thenne wente they bothe to gydre to the court ward.

'a Lytel besyde the waye as they wente stode a cloyster of back nonnes. where many ghees, hennes and capones wente withoute the walles, and as they wente talkynge the foxe brought grymbert out of the right waye thyder and without the walles by the barne wente the polayle, The foxe espyed them and saw a fatte yong capone whiche wente allone fro his felawes, and leep & caught hym that the fethers flewh aboute his eeris but the capone escaped, grimbert sayde what eme cursyd man what wil ye doo, will ye for one of thise poletes falle agayne in alle your synnes of whiche ye haue shryen yow, ye ought sore repente you, reynart answerd, truly cosyn I had al forgoten, praye god that he forgeue it me for I wil neuer do so more, thene torned they agayn ouer a lityl brydge, yet the foxe alway loked after the polaylle, he coulde not refrayne hym self, that whiche cleuid by the bone, myght not out of the flesshe, though he shold be hanged, he coulde not lete the lokyng after the polaylle as fer as he myght see them. Grymbert sawe his maner & sayde, ffowle false deceyour, how goo your eyen so after the poleyl, the foxe sayde, cosyn ye mysdoo to saye to me ony suche wordes, ye brynge me out of my deuocion and prayers, late me saye a pater noster ffor alle the sowles of polaylle and ghes that I haue betrayed, and ofte wyth falsheed stolen from theyse holly nonnes, Grymbert was not wel a payd but the foxe had euer his eyen toward the polayl, til atte laste they cam in the waye agayne, And thenne torned they to the court warde how sore quaked tho renard whan they aproched the court, ffor he wiste wel that he had for to answere to many a fowle feet and thefte that he had doon' *Sign.* c 2, 3, 4.

Neither the confession of Reynard, nor his artful conduct during his trial, avails him any thing. He is condemned to be hung; and the following is his 'last dying speech and confession' under the gallows—after having, with great difficulty, obtained the privilege of speaking:

'The foxe saide my lorde the kynge and noble lady the quene god rewarde yow, thys grete worship that ye do to me, I shal thynke and also thanke you for hit, in suche wise that ye shal be the richest kynge of the world, ffor ther is none lyuyng vnther the sonne, that I vouchesauf better my tresour on, than on yow bothe, thenne take the foxe vp a straw and profred it to the kyng and saide my moste dere lord plese it yow to receyue hiere the ryche tresour whiche kynge ermerk hadde,

for I gyue it vnto yow wyth a fre wylle, and knowleche it openly, the kynge receyuid the straw and threwe it meryly fro hym with a joyous visage, And thanked moche the foxe, the foxe laughed in hym self, the kynge thenne herkened after the counseyl of the foxe, And alle that ther were, were at his wylle, My lorde sade he, herkene and marke wel my wordes, in the west side of flaundres ther standeth a wode and is named hulsterlo,. And a water that is called brekenpyt lyeth therby, this is so grete a wyldernesse, that ofte in an hole yere man ner wyf cometh therin, sauf they that wil, and they that wille not eschewe it, there lyeth this tresour hydde, vnderstande wel, that the place is called brekenpit, for I aduyse you for the leste hurte, that ye and my lady goo bothe thyder. ffor I knowe none so trewe that I durste on your behalue truste wherfore goo your self, And whan ye come to brekenpyt ye shal fynde there two birchen trees standyng alther next the pytte, my lorde to the byrchen trees shal ye goo, there lyeth the tresour vnther doluen, there muste ye scrape and dygge a way a lytyl the mosse on the one side, ther shalle ye fynde many a jewel of golde and syluer. and there shal ye fynde the crowne whiche kynge Ermerk ware in his dayes that sholde bruyn the bere haue worn yf his wyl had gon forth ye shal see many a costly jewel with riche stones sette in golde werk whiche coste many a thousand marke, My lord the kynge whan ye now haue alle this good, how ofte shal ye saye in your herte and thynke, o how true art thou reynart the foxe. that with thy subtyl wytte daluyst and hyddest here this grete tresour, god gyue the good happe and welfare where euer thou bee,'

'The kynge sayde, Sir reynarte ye muste come and helpe vs to dygge vp this tresour, I knowe, not the way, I sholde neuer conne fynde it, I haue herde ofte named, parys, london akon and coleyn, As me thynketh this tresour lyeth, right as ye mocked and Japed, for ye name brekenpyt, that is afayned name, these werdes were not good to the foxe, and he sayd wyth an angry mode, and dissymyled and saide, ye my lord the kynge, ye be also nyghe that as fro come to maye, wene ye that I wille lede yow to flomme iordayn. Nay I shal brynge you out of wenyng and shewe it you by good wytnes, he called lowde kywart the hare, come here, to fore the kynge, The bestes sawe alle thyder ward and wondred what the kynge wold, the foxe sayde to the hare, kywart ar ye a colde, how tremble ye and quake so, be not a ferd, and telle my lord the kynge here the trouthe, And that I charge you by the fayth and trouthe that ye owe hym and to my lady the quene of suche thynge. as I shal demaunde of you, kywart saide I shal saye the

trouthe though I shold lose my necke therefore, I shal not lye ye haue charged me so sore, yf I knowe it, Thenne saye, knowe ye not where kriekenpyt standeth, is that in your mynde, the hare saide, I knewe that wel. xij. yer a goon, wher that stondeth, why aske ye that. It stondeth in a woode named hulsterlo vpon a warande in the wylderneese, I haue suffred there moche sorowe for hunger and for colde, ye more than I can telle,' &c. &c. *Sign. d.* 4, 5.

The Fox gains his freedom; but is compelled to do pennance at Rome, 'to make him clear of all sins.' He is whimsically shod on the occasion:

'How ysegrym and his wyf ereswyn muste suffre her shois to be plucked of, And how reynard dyde on the shoys for to goo to rome wyth, capitulo xix.

'Thus hath this false pylgrym goten fro Isegrym ij shooes fro his feet, whiche were haled of the clawes to the senewis ye sawe neuer foule that men rosted laye so stylle, as Isegrim dyde, whan his shoes were haled of, he styred not, and yet his feet bledde, thenne whan Isegrim was vnshoed, tho muste dame eerswyn his wyf lye down in the grasse wyth an heuy chere, And she loste ther her hynder shoes, Tho was the foxe glad and saide to his aunte in scorne, my dere aunte how moche sorow haue ye suffred for my sake, whiche me sore repenteth, sauf this, herof I am glad ffor ye be the lyeuest of alle my kyn, therfore I wyl gladly were your shoen, ye shal be partener of my pylgremage, and dele of the pardon that I shal with your shoen feeche ouer the see, dame erswyne was so woo that she vnnethe myght speke, neuertheless this she sayde, A reynart that ye now al thus haue your wyl, I pray god to werke it, ysegrym & his felaw the bere holden their pees and wherin al stylle, they were euyl at ease, ffor they were bounded and sore wounded had tybert the catte haue ben there, he shold also somewhat haue suffred, in suche wyse, as he sholde not escaped thens wythout hurte and shame.'

'The next day whan the sonne aroos reynard thenne dyde grece his shoes whiche he had of ysegrem and erswyn his wyf, and dyde hem on & bonde hem to his feet, and wente to the kynge & to the quene and said to hem with a glad chere, noble lord and lady god gyue you good morow and I desire of your grace that I may haue male and staff blessyd as belongeth to a pilgrym Thenne the kynge anone, sent for bellyn the ramme, and whan he cam he saide, Sir bellyn ye shal do

masse to fore reynart, for he shal goo on pylgremage, and gyue to hym male and staf, the ram answerd agayn and said, my lord I dare not do that, ffor he hath said that he is in the popes curse, the kynge said, what therof, mayster gelys hath said to vs, yf a man had doo as many synnes as al the world, and he wold tho synnes forsake, shryue hem & resseyue penance, and do by the prestes counseyl, god wil forgyue them and be mercyful vnto hym now wil reynard goo ouer the see into the holy lande & make hym clere of al his synnes,' &c. *Sign. d* 8.

But the innate wickedness of Reynard is not to be subdued by contrition for the past, or by pious resolves for the future. He returns to his old practices, as we find in the following chapter. There is great archness in the conclusion :

'How Kywart the hare was slayn by the foxe Cap°. xx°.

'Whan the foxe was come to the yate of his hows he sayde to bellyn the ramme, cosyn ye shal abide here withoute, I and Kywart wille goo in ffor I wille praye kywart to helpe me to take my leue of ermelyn my wyf, and to conforte her and my children, bellyn sayde I praye hym to comforte them wel, wyth suche flateryng wordes brought he the hare in to his hole in an euyl hour, there fonde they dame ermelyn lyeng on the grounde with her yonglyngis, whiche had sorowed moche ffor drede of reynarts deth, but whan she sawe hym come she was glad, but whan she sawe his male and palster, and espyed his shoes, she meruailled and sayd dere reynar, how haue ye spedd, he sayd I was arestid in the court, But the kynge lete me gon, I muste goo a pilgrimage, Bruyn the bere and ysegrym the wulf they be plegge for me, I thanke the kynge, he hath gyuen to vs kywart hier, ffor to do with hym what we wyl, The kynge saide hym self that kywart was the first that on vs complayned, And by the fayth that I owe yow I am right wroth on kywart, whan kywart herde thise wordes he was sore aferde, He wold haue fledde, but he myght not, ffor the foxe stode bytwene hym and the yate, And he caught hym by the necke, Tho cryed the hare helpe bellyn helpe, where be ye This pilgryme sleeth me, but that crye was sone doon, for the foxe had anon byten his throte a two, Tho sayd he late vs go ete this good fatte hare, the yonge whelpes cam also, Thus helde they a grete feste, ffor kywart had a good fatte body, ermelyn ete the flessh and dranke the blood, she thanked ofte the kynge that he had made them so mery, The foxe said ete as moche as ye maye, he wil pay for it, yf we wil feche it.' *Sign. e* 1, 2.

We may conclude these extracts by shewing how cunningly and successfully Reynard extricates himself from this 'most foul' murder. After a good deal of ingenious and sophistical discussion, between the Fox and his Wife, in which the former tells the latter how he escaped from the power of the Lion, and the latter tells the former in what manner he is to shape his course in future, *Bellin the Ram* becomes impatient for the return of poor *Kywart*, the slaughtered Hare:

'Now was bellyn the rāme angry that kywart his felawe was so longe in the hole. and called lowde. come out kywarte in the deuels name. how longe shal reynart kepe you there. haste you and come late vs goo, whan reynard herde this. he wente out and saide softly to bellyn the ramme. lief bellyn wherfore be ye angry kywart speketh wyth his dere aunte. me thynketh ye ought not to be dysplesid therfore. he bad me saye to yow ye myght wel go to fore. And he shal come after. he is lighter of fote than ye. he muste tarye a whyle with his aunte and her chyldren. they wepe and crye by cause I shal goo fro them. bellyn sayde. what dyde kyward. me thoughte he cryed after helpe, the foxe answerd, what saye ye bellyne wene ye that he shold haue ony harme, now herke what he thene dyde, whan we were comen in to myn hows, and ermelyn my wyf vnderstode that I shold goo ouer see she fyl doun in a swoun, and whan kywart sawe that, he cryed loude bellyn come helpe myn aunte to brynge her out of her swoun thenne sayde the rāme In fayth I vnderstode that kywart had ben in grete daunger, the foxe sayde, nay truly, or kyward shold haue ony harme in my hows, I had leuer that my wyf and chyldren shold suffre moche hurte.' *Sign. e* 3.

The reader shall now draw his own conclusion respecting the quantum of entertainment to be derived from a perusal of this curious performance. Hearne tells us (*ibid*) that 'it is strange to see the changes that have been made in this book from the present and the succeeding impressions of it.' It is better known to the public under the title of 'The most delectable History of Reynard the Fox, and the shifts of Reynardine the Son of the Fox, 1684, 1701, 4to.'—a volume, of equally coarse execution, whether we consider the printing or the embellishments of it. Reverting to the highly valuable impression before us, it only remains to observe that it terminates on the reverse of l 5, in eights, in the following manner, (after the sentence quoted at p. 245 ante)

Prayeng alle them
that shal see this lytyl treatis, to correcte and amende,

where they shal fynde faute, For I haue not added ne mynuſſhed but haue folowed as nyghe as I can my coppe whiche was in dutche, and by me Willm Caxton translated in to this rude ⁊ symple englyſſh in thabbey of westmestre. fynyſſhed the vj daye of Juyn the yere of our lord. M. CCCC. Lxxxj. ⁊ the xxj yere of the regne of kynge Edward the iiijth,

Here endeth the hiſtorye of Reynard the foxe ⁊c

The present is a sound and most desirable copy; in russia binding.

850. The Boke of Tulle of Olde Age: Tullius his Book of Friendship: Declaracyon Shewing wherein Honoure sholde reste. 1481. Folio.

This is among the most elegant volumes from the press of Caxton. The copy before us is large, clean, and perfect; the only blemish in it consisting in several of the leaves being inlaid—but without the least injury to the text, which is fair and untouched. I shall be brief, but sufficiently particular, in the description of this volume; as a very ample account of it has been before submitted by me to the public. The proheme and the table occupy 10 leaves; namely, sign. 1 2, to 1 6; and a 1, to a 5; 1 1 and a 6, being blank leaves. The text of the 'Old Age' commences on b i, recto, and concludes on the recto of i 3, in eights, with the following colophon:

Explicit':

Thus endeth the boke of Tulle of olde age translated out of latyn in to frenchye by laurence de primo facto at the comaundement of the noble prynce Lowys Duc of Burbon, and enprynted by me symple persone William Caxton in to Englyſſhe at the playsir solace and reuerence of men growyng in to olde age the xij day of Auguſt the yere of our lord. M. CCCC. lxxxj:

The reverse is blank. On the recto of the ensuing leaf, a i, the text of the 'Book of Friendship' begins, and ends on the reverse of d 4 in eights. On the recto of d 5, we read this prefix to the third treatise:

Here folowth the Argument of the declamacyon, which laboureth to shewe. wherin honoure sholde reste:

The Answer of 'Lucresse vnto her fader' is on the recto of the following leaf, and on the reverse of it begins

The Oracion of Publius Cornelius Scipio.

On the recto of e 4, at top, we read thus:

Thus endeth the Oracion of Cornelius Scipio

And here folowth the oracion of Gayus Flāmineus

This latter oration terminates on the reverse of f 7; and the Eulogy of Caxton upon the noble translator, Tiptoft, Earl of Worcester, (given entire in the *Typog. Antiq.* vol. i. p. 126-9) concludes the volume on the reverse of the ensuing leaf, thus:

Explicit per Caxton

The latter set of signatures, from the commencement of the Book of Friendship, to the termination of the impression, a to f, runs in eights. A remarkably beautiful copy of this very estimable and interesting work, was purchased at the sale of the Merly library for 210*l.* for the Marquis of Blandford. A fine copy is also in the Duke of Devonshire's collection. The copy under description is in old russia binding.

851. Godefrey of Boloyne. *Printed at Westmester.* 1481. Folio.

This is not among the most entertaining productions in the Class of Romances; but a copy of it, in a perfect state, is of excessive rarity. The present copy, and another which I have seen in the Baptist's Library at Bristol, are imperfect; but his Majesty's library, and the Public library of Cambridge, each contain a perfect copy. A perfect one was also in the possession of the late Mr. B. White, bookseller, in the year

1780. The copy under description, which was formerly Herbert's, wants the whole of signature a, at the beginning; the whole of signature 14, and the latter part of signature 17. These defects have been supplied in ms. by the accurate hand of the same typographical antiquary; and the copy is of large dimensions, although occasionally soiled. It appears that the preface* and table occupy the first six leaves, upon signature a: a continuance of the table fills signature b—ending thus:

Here endeth the table of the content and chapptres nombred of this preſent book entitled the ſiege and conqueſte of Jherusalem by criſten men

The reverse is blank. This signature has only 4 leaves. On the recto of the ensuing leaf, 1 2, (1 1 being blank) we read this title:

Here begynneth the boke Intituled Eracles, and alſo of Godefrey of Boloyne, the whiche ſpeketh of the Conqueſt of the holy londe of Jherusalem, conteynyng diuerſe warres and noble faytes of Armes made in the ſame Royāme, and in the contrees adiacent And alſo many merueyllous merkes happed and fallen as wel on this ſyde, as in tho partyes this tyme duryng, And how the valyant duc Godefrey of Boloyne conquerd with the ſwerd the ſayd Royamme, And was kynge there,

To vary the extracts from those before given, I shall submit a specimen or two of the text of this work; and shall first extract a short chapter relating to *Peter the Hermit:*

'How the said peter theremyte entreprised the more hardyly his vyage by thapparicōn or vision that he sawe in his sleep. ca. xiij°.

'Truly our lord god is swete, pyteous, and mercyful, ffor he wylle not suffre to perysshe, ne to be loste, them that haue in hym ferme and stedfast hope, And whan the men lacke helpe, god sendeth to them his ayde, And this may clerely be seen in this werke, for fro whens cometh that this pour man, whiche was lytil & despysed persone wery and brused of so grete journeye and waye, that durste enterprise so grete a dede and werke, how myght he wene that our lord wolde accom-

* See this prefaee, which is animated and interesting, in the *Typog. Antiq.* vol. i. p. 130, &c.

plysshe so grete a werke by hym, as for to dylyure his peple fro the myserye and caytyfnes that they had ben in nygh fyue C yere, But this hardynesse cam to hym of the grete charyte that he had in hym, And the fayth wrought in hym for the loue that he had to his bretheren, In thise dayes happed a thynge, that moche lyft vp his herte to poursue his enterprise, ffor this good man, whan he had taken this message and charge therof, he wente moche ofter than he was woonte to doo to the holy places in the cyte. and cam on an euentide to the chirche of the holy sepulchre. and made there his prayers deuoutly with grete plente of teeris, After this he sleepte vpon the pamente, & hym semed that our saueour Jhesu Criste cam to fore hym and charged hym self to doo this message, And said to hym petre aryse vp hastely, and goo surely thedyr as thou hast enterpryscd, ffor I shal be with the, It is now tyme from hens forth, that my holy cyte be clensed, and that my peple be socoured, Petre awoke in this poynt and was fro than for thon more abandouned vnto the wayeand also sure as his journeye and message had be doon, he entermed and appoynted his departyng for to doo his erande, And had leue and benediction of the patriarke, he descended doun to the see, and fonde there a shyp of marchauntes that wolde passe in to puylle, he entred in to the ship, the which had good wynde & in shorte tyme arryued at bar, peter yssued out & wente by londe to rome he fonde in the contre the pope vrban, and salewed hym in the name of the patriarke and of the cristen peple of surye and delyuerd to hym theyr lettres, & sayde to hym by mouthe moche truli & wysely the grete sorowes the myseryes and vyletees that the cristen suffred thenne in the holy londe, as he that was expert therof, and coude wel saye to hym the trouthe. *sign.* 2 3, 2 4.

Of the number and maintenance of the Pilgrims, who sallied forth on this chivalrous occasion, the author thus relates:

'How, C. C, M. cristen men a foote and thre. M. a horsbak withoute captayn assembled in this pylgrimage, and of theyr mayntene, capitulo xxviij.°

'In a litil tyme aftir this grete occisyon that I haue said to fore assembled moche grete peple a foote without capytayne neuertheles ther were emong them hye men and good knyghtes But the comune peple obeyed them not, ne byleuyd them of nothynge, There was emonge them Thomas de fere. clerembault of vendueyl, Guillem Carpenter. And the counte herman, These peple that were a foote dyde many ylles and oultrages by the waye, And ther aroose emong them a madnesse and a rage of whiche they coude not kepe them fro sleyng

of alle the Jewes in alle the wayes and townes by whiche they passed, They slewe merueyllo⁹ grete nombre at Coleyne at Magonce, and in other places. In thise partyes as they wente was an erle a right noble lord named Emycon, whan he sawe this peple, he put hym self in theyr companye for to goo with them in this pylgremage, he chastysed not ne blamed the mysruled peple, but entysed them to doo euyl tornes, They passed by francone and by bauyere so ferre that they drewe in te* hongrye and cam in to a toun naemd meeszebors. wel supposed they to haue passed in to hongrye withoute ony gaynsaying, but whan they cam to the brygge, it was deffended them & closed. There was a fortresse whiche was closed on that one syde with the ryuer of the dunoe, & on that other syde with the ryuer named lintans, The remenaūt was enuyronned with a depe mareys, within the fortresse was grete plente of peple wel armed wherfore it was not lyght for to passe that toun by force, ffor the. kynge of hongrye had wel vnderstande of the comyng of this peeple, whiche were withoute faylle wel, C, C, M, on fote. And on horsbak were nomoo but thre thousand, And doubted moche that they whan they were entred in to his londe. wolde auenge thoccision that was doon by falsehed and trayson vpon the peple of godechan. ffor the rumoure and speche was moche yet of that fowle and vylanous fayte thurgh out al the londe, They that sawe that they myght not passe in to the londe. prayd them of the fortresse that they wold suffre them to sende messagers to the kyng of hongrye for to requyre his grace that they myght passe in good peas, & they wold lodge them ther whylest in tho places that were ful of pastures to fore the paas.' *Sign.* 3 5—6.

There is no small spirit displayed in the following description of a battle with the Turks. In a previous contest the Christians had been worsted.

'Of a batayll where our men aueng[illegible] them of the turkes, and of a stroke that duc godeffroy gaf in this bataylle. cap°. Cv°.

'It was not longe after. but whyles as they taryed there, and had theyr hertes desyryng to doo prowesse yf they had tyme and place. that theyr messagers arryued alle rennyng whiche told to them that the turkes were nygh, They began to recomande them self to owre lord and wente for ward in theyr bataylles like as they were ordeyned, whan they sawe tyme and place they smote theyr hors with theyr spores, and cam to so fiersly that the turkes were al abasshed, thenne they began

* Sic.

to smyte asprely on the right syde and lyft. and flewe in to the presse in suche wyse that euery man wold be the best and moost valyaunt, in so moche that they gaf to theyr enemyes no leyser to aduyse them what they shold doo, They myght not endure the grete strengthe of oure men, but wold haue drawen toward the brydge, But the duc godeffroy, that moche knewe of suche thynges was pourueyed therof to fore, And had taken a lytil territoire whiche was ayenst the bridge, and there he helde hym in his bataylle, Alle the turkes that they chaced to ward hym, he slewe them. or he made retorne ayenst them fro whens they cam. where they slewe them alle and hewe them, the erle of fflaundres dyde right wel this day as a good valyaunt and hardy man in armes, the Duc of Normandye brak the presse that no turke durst approche hym, the Erle of tholouse hym self wold auenge this, that they had made hym to spore his hors the day to fore, huon le mayne forgate not to shewe of what lygnage he was and of what contre, buf* semed that he dyde to his enemyes, that alle the werke and charge had ben his, thenne eustace brother of duc godeffroy. Bawdwyn erle of henawd, hughe therle of seynt poul. And alle the other barons knightes and noble men in theyr countrees dyde meruaylles of armes. ther was neuer man lyuyng that sawe ony werk better enterprised and more valyauntly achyeuyd and that communely of alle, Ancean sawe this bataylle so grete, And sawe his peple yssue out for to gyue them herte and courage, and to put awaye the speraunce of theyr flyght. commaunded to shette the yates after them. they cam pryckyng ayenst oure men, & wold haue made theyres to retorne whiche were discomfyted. but the affraye and the drede was so grete in them that they neuer made semblaunt therto, they them self that frely cam on whan they sawe the prowesse of our men and the grete strokes that they gaf torned theyr backes with the other, ne neuer made grete resistence, there was the fyghtyng grete and merueyllous betyng doun of the turkes that men myght not but with grete payne passe, ther was so grete noyse. so grete crye. & so terryble neyhyng of horses oueral. that a mā shold not haue herd thondre. they that had made the yates to be shette after them were ofte this day in peryl to lese theyr lyues. the wyues of the turkes the maydens and feble peple of the toun were vpon the walles and towrettes where they sawe theyr peple torne to meschyef and to destruction, ye may wel thynke that they had grete sorowe, wepynge and moche grete crye and noyse wel cursed they that tyme that they so longe had lyued that they shold see suche mischyef happen to them, Ancean sawe that he loste alle his men and had none hope for to recoure

* Sic.

them, commaunded that that yate shold be opened for to receyue in to the toun them that were lefte, whan the turkes sawe the yate opene, they had so grete wylle to entre in to the toun, that vpon the brydge they pressyd so euyl for haste. that they fylle in to the water of them grete plente. The Duc Godeffroye that al that day had so wel don. And whan it cam for to departe to fore the brrdge,* he gaf a strook moche valyaunt, and suche one, that it shal perpetuelly and euermore be spoken of in wele and in honour, ffor I trowe ther happed neuer none suche to fore, ne neuer shal happen here after. There were this daye many heedes smeton of, Armes and sholdres at one stroke, he wel apperceyued one of his enemyes whiche helde hym nygh to Godeffroy. And auaunced hym ofte and peyned to greue hym, The valyaunt Duc smote hym with his swerde by suche myght and vertue that he smote hym in two pyeces in the myddle, in suche wyse that the ouerste part of hym fyl to the ground, And that other parte abode styll syttyng on the hors, whiche entred in to the cyte with the other, And knowe ye certaynly that this sayd Turke was armed with a good hauberk and moche stronge, Alle they that sawe this merueylle, were gretely abásshed. And the turkes them self had grete fere and drede O mercyful god what myght and strengthe gyuest thou to thy seruauntes that haue their fayth and truste in the, suche a stroke hath not be herd of to fore this tyme, That same daye they of Anthyoche loste moo than two thousand men. And yf the nyght had not comen so sone on. they shold haue ben so enfebled of men, that with payne shold they haue conne holden and kept the toun ayenst oure men. It semed wel that at the brydge were many Turkes slayn. ffor it was thycke there of deede bodyes. The ryuer that descended to the see, was alle blody vnto the See, Somme Cristen men of the londe yssued oute of the toun. And cam to our peple that told them that .xij, grete admyrals had the Turkes loste in the bataylle, For whom they were ouermoche sorouful ffor they were so endommaged, that neuer in theyr lyf shold they be therof restored.' *Sign.* 8 8. 9 1.

The signatures, with the exception of the last (17), run in eights: 17 appears to have but 6 leaves. The colophon, upon 17 6, is thus:

. . . . . whiche booke I began in marche the xij daye and fynyſſhyd the vij day of Juyn, the yere of our lord. M. CCCC. lxxxj ⁊ the xxj yere of the regne of our sayd sauerayn lord kyng Edward the fourth. ⁊ in this maner sette in forme. ⁊ enprynted the xx day

* Sic.

of nouembre the yere aforsayd in thabbey of westmester by the sayd wylliam Caxton

This colophon is copied from the MS. of Herbert; and therefore may not be quite accurate. The present copy is in russia binding,

852. The Polycronycon. 1482. Folio.

After the year 1481, there are, comparatively, few books from the press of Caxton, with dates subjoined, which merit very particular examination, on account of their scarcity; or with the hope of entertaining the reader by extracts from them. Some striking exceptions however are to be made; which will be noticed as they occur. In regard to the bulky, yet most desirable, volume under description—having before given copious details concerning it — and copies of the greater portion of it being frequently before the public—it is only necessary, in the present place, to be brief yet faithfully particular in the account of it: especially for the sake of those who may conceive themselves to be in possession of perfect copies—a circumstance by no means of common occurrence: since it is questionable, whether, for the last six years, three perfect copies have been sold.

A proheme,* by Caxton, occupies the first two leaves, a 2, and a 3: a 1 being blank. Towards the end of this proheme we read thus:

And now at this tyme symply emprynted & sette in forme by me William Caxton and a lytel embelyssched fro tholde makyng, and also haue added suche storyes as I coude fynde fro thende that the said Ranulph fynysshed his book which was the yere of our lord. M.CCC lvij vnto the yere of the same. MCCCCC lx, whiche ben an hondred & thre yere, &c.

A pretty copious table ensues, comprehending signatures a 4 to 8, b 8, and C 4. The leaves now commence to be marked by roman numerals, and the signatures to be specified by arabic numbers. The first

* Caxton's proheme was reprinted by W. de Worde. See the *British Bibliographer*, vol. iv. p. 350.

leaf of signature 1 is blank; but on 1 2, the text of the Polychronicon begins, and continues to signature 55, inclusively. Of these, each signature has 8 leaves, with the exceptions of signatures 28, and 49: the former having 9 leaves, and a blank one; the latter having only 4 leaves. On the recto of sign. 55 7, or fol. CCCCxxviij, we have the following colophon:

Ended the second day of Juyll the xrij yere of the regne of kynge Edward the fourth ⁊ of the Incarnacion of oure lord a thousand four hondred four score and tweyne,

Fynysshed per Caxton

The present large and beautiful copy is sumptuously bound in red morocco by C. Herring. Two imperfect copies are in the collection of His Grace the Duke of Devonshire; and Sir M. M. Sykes has a copy, wanting only 3 leaves, which he obtained from Messrs. I. and A. Arch, for 150*l.*

853. The Pylgremage of the Soule. *Printed at Westmestre.* 1483. Folio.

This very rare volume is a translation, 'with somewhat of additions,' of the well-known French work entitled Le Pelerinage de la Vie Humaine. We may consider it the first in the list of those works which were printed by Caxton in the year 1483. The copy under description, formerly Mr. Heber's,* is unluckily imperfect; wanting the table, of 3 leaves, and folios lij, liij. Both the first leaf of the table and of 'Liber primus' seems to be blank. On folio ij° of the first book we read

Here begynneth the book of the pylgremage of the sowle late translated oute of Frenshe in to Englysshe

The folios are now regularly numbered to the end of the volume; namely to fol. Cx, inclusively; on the reverse of which we read the ensuing colophon:

* It was obtained in exchange for some very rare pieces of early-printed English poetry.

Here endeth the dreme of pylgremage of the soule translatid oute of Frenſſhe in to Englyſſhe with somwhat of addicions, the yere of oure lord, M.CCCC, & thyrten, and endeth in the Vigyle of seynt Bartholomew

Emprynted at Westmestre by William Caxton, And fynyſſhed the sirth day of Juyn, the yere of our lord, M.CCCC.lxxxiij And the first yere of the regne of kynge Edward the fyfthe,

The impression is divided into *Five Books*, and is interspersed with various pieces of poetry; of which specimens have been given, as well as a copious account of the book itself, in the work so frequently referred to: see vol. i. p. 152-161. Although the poetry be of the dullest possible description, yet the singularity of the subject of the prose, (as before proved) together with the extreme rarity of the volume itself, cannot fail to rank this amongst the most desirable books which have issued from the press of Caxton. It is, I believe, the only one in which the name of Edward V. is inserted in the colophon. The present copy is in old russia binding.

854. Liber Festivalis. 1483. Including the Quatuor Sermones. Folio.

The first leaf must be considered as blank. On the recto of a ij, without any prefix, we read at top 'tHis day is callyd the first sonday of aduent,' &c. The signatures, to o, run in eights: o and p having each only 6 leaves. On the reverse of p vj

Explicit

Emprynted at Westmynster by wyllyam Caxton the laste day of Juyn Anno domini M CCCC Lxxxiij

On the recto of the ensuing leaf, a j, without any prefix, at top, it begins thus: 'THe mayster of sentence in the second book and the first distynction,' &c. This latter treatise is called the Quatuor Sermones; of which, as well as of the Festival, a very full and par-

ticular description will be found in the *Typog. Antiq.* vol. i. p. 161, 176. The signatures of the latter treatise extend to d, in eights; d having only 4 leaves. On the reverse of d iiij, is the following imprint:

Enpryntyd by wyllyam Caxton at westmestre,

There can be no doubt of both these treatises having been printed and published at the same time; but whether the present, or the next described, edition of them, be the anterior publication, is a point of some doubt; upon which the reader shall presently judge for himself. The work itself is not less interesting than curious; and must be considered a very valuable, and almost necessary, portion of any theological library which embraces the early history of our Liturgy. The copy under description was formerly Dr. Farmer's; and is a large, sound, and desirable one: in russia binding.

855. Liber Festivalis; to which are added the Quatuor Sermones. *Without Date.* Folio.

This edition is distinguished from the preceding one, by being printed in double columns, in a larger type, and by having 33 lines in a full page. The edition, previously described, is executed in Caxton's smallest type, with long lines, and has 38 lines in a full page. In point of rarity, as well as beauty of execution, the preference is entirely with the one under description. Upon the whole, I incline to consider it the second edition of the Festival; since the text is abridged, and the matter is set out with more attention to the gratification of the eye. There are also breaks in the text, and the word Narracio is constantly occurring, while in the edition just described it is wholly omitted.

This impression commences on a ij, (a i being blank) with a short prologue of 21 lines, which is not to be found in the preceding edition. The first Sunday in Advent immediately follows, with a prefix, and 'Good Men & Wymen'—which latter is omitted in the above. In both of these copies, the part relating to *St. Thomas a Becket* has received no injury; a circumstance of unusual occurrence in the theological publications of this period. We are told here, (sign. i ij) that in the reparations of the King's palaces at London and Westminster, ' bytwene Ester and Wytsontyde, thomas made to repayre it ayen, For he had there soo many werke men of dyuerse craftes, that a man sholde vnneth here his

folowe speke. for donnynge of strokes.' The Festival ends on the reverse of s v, with

Caxton me fieri fecit

The other signatures have each 8 leaves; with the exception of q, which has only two. The conclusion is wholly different from that of the one previously described. On the recto of the ensuing leaf, A j, the Quatuor Sermones begin as before, at top of the first column. This tract contains A, B, C, in eights, and D with ten leaves. There is no imprint, but the large device of the printer is on the recto of D 10. The present very desirable copy, having the first leaf of the Festival in ms., was obtained at the sale of the Roxburgh library for 105*l*. It is in dark red morocco binding.

856. Confessio Amantis. *Printed in* 1483. Folio.

On sign. ij (sign. i being blank) we read the following, what may be called, general title, or prefix to the table of the chapters:

His book is intituled confes-
t sio amantis, that is to saye
in englysshe the confessyon of
the louer maad and compyled by
Johan Gower squyer borne in Walys
in the tyme of kyng richard the second
which book treteth how he was confes
syd to Genyus preest of venus vpon
the causes of loue in his fyue wyttes
and seuen dedely synnes, as in thys
sayd book al alonge appyereth, and by
cause there been compryysed therin dy-
uers hystoryes and fables towchyng
euery matere, I haue ordeyned a table
here folowyng of al suche hystoryes
and fables where and in what book
and leef they stande in as here after
foloweth

The table occupies 6 leaves. On the recto of the ensuing leaf (i 2) the text begins, with two Latin sentences, having the English metre to the right, or on the second column. It is entitled at top 'Prologus' and is numbered 'folio 2.' On the recto of b i, 'Explicit Prologus.' The running titles are now printed according to the number of the books; as 'Liber primus,' &c. After an interval from fol 4, to fol. xvij, in which the leaves are not numbered, we observe, on the recto of c i, 'folio xvij;' and so on, to the end, as far as folio CCxj; on the reverse of which, (there being only one column; or rather half a one on this page) we read the colophon, thus:

Enprynted at Westmestre by m*
Willyam Caxton and fynyſſhed the
day of Septembre the fyrst yere of th*
regne of Kyng Richard the thyrd, th*
yere of our lord a thousand, CCCC,
lxxxx iij, †

For a full account of this FIRST IMPRESSION OF THE WORKS OF GOWER, consult the *Typog. Antiquities,* vol. i. p. 177—186. The present is a sound and desirable copy; and was formerly in the collection of T. Ratcliffe. It is in old red morocco binding. The Duke of Devonshire possesses a perfect copy; and a beautiful one, in the Merly Library, was purchased by the Marquis of Blandford for 315*l.*

857. THE KNYGHT OF THE TOURE. *Printed at Westmestre.* 1483. Folio.

The prologue of the printer, being one page and a half, occupies the first leaf: sign. j. This has been printed entire in the *Typog. Antiq.* vol. i. p. 202. The table occupies the 3 following leaves; sign. ij (iij and iiij). The prologue of the author begins on the recto of the following leaf, a j; having this prefix:

Here begynneth the book whiche the knyght of the toure made, And speketh of many fayre ensamples and thenſygnementys and techyng of his doughters

* Sic. † Evidently misprinted for lxxxiij.

This prologue (of which a considerable portion is extracted in the work just referred to) concludes on the recto of the following leaf, a ij. It is immediately followed, at bottom, by the prefix to the first chapter of the work; which however does not begin till the recto of sign. a iij; the reverse of sign. ij being blank. The signatures, a to m, inclusively, run in eights: n has only 4 leaves: on the reverse of the 4th of which, we read the ensuing colophon:

Here fynyſſhed the booke, whiche the knyght of the Toure made to the enseygnement and techyng of his doughters translated oute of Frenſſh in to our maternall Engliſſhe tongue by me William Caxton, whiche book was ended & fynyſſhed the fyrst day of Juyn, the yere of oure lord M CCCC lxxxiij

And enprynted of weſtmynstre the last day of Janyuer the fyrst yere of the regne of kynge Rychard the thyrd

From this colophon, it appears that the book was printed and published in 1483; as the commencement of the following year did not take place till March 25.* Having before given a copious description of this very rare and curious performance, it only remains to add that the present fine and sound copy of it, in russia binding, was obtained at the sale of Mr. Brand's library, in 1807, for 111*l.* 6*s.*

858. The Golden Legende. *Printed at Westmestre.* 1483. Folio.

The copy under description unluckily wants all the introductory part: namely, the proheme or preface of Caxton; the first table of the stories, in the order in which they stand in the book; and the second table, which is an alphabetical one: also, a large wood-cut of the Saints in Glory, and the prologue of the printer; in which we are informed that the *Recueil of the Histories of Troy, the Book of the Chess, the History of Jason, the History of the Mirror of the World, the* xv *Books of the Metamorphoses*, in which be contained the Fables of Ovid, and

* There is, consequently, an error in the *Typog. Antiq.* which assigns the year 1484 to this impression.

the History of Godfrey of Boulogne, were the earliest efforts of Caxton's press. Such an imperfection affords too just cause of regret.

The text of the work is however complete. It begins with the 'Advent of our Lord,' on the recto of a j, numbered 'Folio j'—and continues to k k v, third alphabet; or to folio CCCC xliiii regularly numbered throughout from a j. On the recto of the last leaf, second column, we observe the colophon; which, after a recapitulation of the contents of the volume, concludes thus:

. . . . . Whiche werke
I haue accomplisshed at the commaun-
demente and requeste of the noble and
puyssaunte erle, and my special good
lord Wyllyam erle of arondel, ꝛ haue
fynysshed it at westmestre the twenty
day of nouembre, the yere of our lord
M, CCCC, lxxxiij, ꝛ the fyrst yere
of the reygne of Kyng Kychard the
thyrd

By me wyllyam Caxton

With the foregoing exception, this may be considered a very desirable copy, and is bound in russia. The Duke of Devonshire possesses a large but imperfect copy.

859. The Golden Legende. 1493. Folio.

I have before stated my reasons* for supposing the body, or text, of the present volume to have been printed by Caxton; and the colophon to have been added by Wynkyn de Worde. Upon a reconsideration of that opinion, and a careful examination of the type of this impression, I own that I feel rather doubts upon the subject. In the first place, the large lower-case letter is clearly from the fount of W. de Worde; but the body of the text, if we except the capital and the small A, is

* *Typog. Antiq.* vol. i. p. 194-5.

as decidedly the character of Caxton; and such as we observe in his *Chronicles, Polychronicon, Second Edition of Chaucer, Book of Fame,* and *Troilus and Cressida,* &c. There is, however, in this text-type, rather a sharpness or squareness which we do not find in that of the works just mentioned. The ornamental capital initials are also of the fount of Caxton; and when we consider that no book, exhibiting the same fount of letter, is yet known to be extant, with the name of W. de Worde subjoined — and that the first book, executed by the latter printer, of the same date with the above, has a decidedly different character — the weight of argument may be in favor of the assumption that this edition of the Golden Legend was, with the exception of the colophon, the production of Caxton's press. It is clear that our first printer could not have subjoined the colophon, since he died in 1491. We now proceed to a short but accurate description of the impression itself.

The recto of the first leaf presents us with a large wood-cut of the Father, Son, and Holy Ghost, surrounded by cherubim, &c. above — and Apostolical, Papal, and Kingly Characters beneath. This is precisely the same cut as is attached to the previous impression. Over it,* we read the following title; in 2 lines and a half:

Here begynneth the legende named in latyn legenda aurea, that is to say in englysshe the golden legende: For lyke as passeth golde in valewe al other metallys, soo thys Legende exceedeth all other bokes:

The text, or rather the proheme, preceding the table, begins on the reverse of the same leaf, with a large capital T prefixed: of which a fac-simile will be found in the *Typog. Antiq.* vol. i. p. cxxiv. The table occupies the three following leaves. On signature a i, numbered 'Folio primo,' the text begins. The leaves are then numbered throughout, and on the reverse of folio CCCC xxix we read the colophon thus: the same capital T, as before, being prefixed—

Thus endeth the legēde named in latyn legenda aurea, that is to say in englissshe the goldē legēde For lyke as passeth golde in valewe al other metallis, soo thys Legende exceedeth all other bokes, wherin

* An ancient ms. memorandum observes here — '*Magnum et horrendum.*'

ben conteyned alle the hyghe and grete festys of our lorde The festys of our blessyd lady, The lyues passiōs ⁊ myracles of many other saintes hystorys ⁊ actes, as all alonge here afore is made mencyon, whiche werke I dyde accomplisshed at the commaundemēte and requeste of the noble and puyssaunte erle. ⁊ my specyal good lord wyllyam erle of Arondel, And now hane * renewed ⁊ fynysshed it at westmestre the xx day of May, The yere of our lord M CCCC lxxxxiii, And in the viii yere of the reygne off kynge Henry the vii,

¶ By me wyllyam Caxton,

Beneath, there is a wood-cut of the crucifixion; which was again introduced by W. de Worde in his edition of the Golden Legend, of the date of 1498; and of which a fac-simile appears in the second volume of the *Typog. Antiq.* p. 79. It will be observed that the above colophon is the same as that to the foregoing impression. The present is a sound and desirable copy; and was in the Alchorne Collection — purchased from the sale of West's Library. A copy is in the Library of his Grace the Duke of Devonshire.

860. The Book callid Caton. *Printed in thabbay of westmynstre.* 1483. Folio.

On signature ij begins 'the prologue or prohemye of the book callid Caton.' This prologue is among the most interesting pieces of Caxton's composition, and has been printed entire in the *Typog. Antiq.* vol. i. p. 196-8. It is followed by two other introductory pieces which will be found in the *British Bibliographer*, vol. iv. p. 323-4. Two interesting specimens from the body of the work are also incorporated in the authority last referred to; which renders a further specimen unnecessary here, as the book is by no means of uncommon occurrence. On the reverse of sign. iij begins a table, which concludes on the reverse of the second following leaf, containing 5 pages. At the end of it, 'Thus endeth the table and the Rubrishes of this present boke whiche is called caton in Englysshe ryght singuler and prouffytable,' &c. The

* Sic.

ensuing leaf (a i) is blank. On a ij the text of the work begins; having prefixes to the several sections printed in a larger type, similar to that of the *Dictes and Sayinges;* while the text is executed in the smallest of Caxton's types, like that of the *Chronicle*, &c. and is designated under N°. 4, in the work first above referred to. The signatures, from a to i, run in eights; i having ten leaves, of which the 10th is blank. On the recto of i ix, we read this colophon:

Here fynyſſheth this preſent booke whiche is ſayd or called Cathon tranſlated oute of Frenſſhe in to Engliſſhe by William Caxton in thabbay of weſtmynſtre the yere of oure lord M CCCC lxxxiij, And the fyrſt yere of the regne of kynge Rychard the thyrd the xxiij day of decembre

The present very neat and sound copy, in russia binding, was purchased by his Lordship of Mr. Payne, in the year 1789, for 10*l.* 10*s.* A remarkably tall and beautiful copy, belonging to the author of this work, was sold by public auction in February last, by Mr. Evans. His Grace the Duke of Devonshire also possesses a beautiful copy: obtained from Messrs. I. and A. Arch for 105*l.*

861. Parvus Chato & Magnus Chato. *Without Place or Date.* Folio.

This is a volume of unusual rarity. The copy under description is perfect and clean throughout; although not of large dimensions. The first signature, a j, being blank, the text commences on the recto of a ij, with the following title:

Hic incipit paruus Chato

which is over a cut of 'Grammar,' as at vol. i. p. 110 of the *Typog. Antiquities.* For the commencement of the text, see p. 200 of the same work. What is rather singular, the '*Parvus Cato*' appears to end on the recto of the next leaf, a iij, thus:

Hic finis parui cathonis

This line is over a wood-cut of 'Logick;' of which there is a fac-simile at p. 110 of the work just referred to. On the reverse of the same leaf, at top, we read as follows:

Hic incipit magnus Chato

The entire work is poetical; being in seven-line stanzas, and each stanza preceded by a Latin distich. The following, taken almost promiscuously, is a brief specimen:

Dilige ſic alios vt ſit tibi carus amicus
Sic bonus eſto bonis ne te mala dampna ſequãtur
Loue other men ⁊ haue them ſo in chere
That to thy ſelf thy loue moſt extende
Loke no perſone be to the more dere
Than thyn eſtate for thenne thou ſhalt offende
And hurte thy ſelf and other folke amende
But euer cheriſſhe other and loue hem ſo
That to thy ſelf thou be founden no foo

Sign. A v.

The *Second Book* begins on b ij, recto; the *Third Book* on b viij, recto; the *Fourth Book*, on c iiij, recto. On the recto of d iiij, and last leaf, we read the conclusion, thus:

Now I haue gadered floures to your liſt
Taſteth theym for they be preſeruatyf
Holdeth theym faſt ⁊ bere them in your fiſt
For the peſtylence eire whiche is infectif
I counceyl you ⁊ I ieparde my lyf
That ye ſhul lede your lif in ſikernelſe
And eke ateyne to moche worthyneſſe
This mene I to you vnder protection
Of your good grace what tyme ye rede
Or ellis haue in this mater inſpection
As it biddeth that ye wol do in dede

Than dar I affirme without drede
Ye shul acheue and be ful vertuous
Here haue I fond that shal ye guyde and lede
Streyght to good fame & leue you in hyr hous

Explicit Chato.

The reverse is blank. In the whole, 26 leaves: a 7, b 8, c 8, d 4: and a full page containing 29 lines. The Latin distichs are printed in a larger type than is the English verse. Although no name of printer be subjoined, there can be no question concerning this volume being a legitimate production of the press of Caxton. I know of no other copy of it except the one in the library of St. John's College, Oxford. The present copy is beautifully bound by C. Lewis, in olive-colour morocco.

862. The Ordre of Chyualry or Knyghthode. *Supposed to have been printed in* 1484. Quarto.

The appearance of this volume will diminish the value of the copy in the British Museum, on the ground of that copy being unique—as I had once imagined it to be. But a great superiority must yet be assigned to the Museum copy, when it is known that it is *perfect*, and that the one about to be described *wants sixteen leaves;* namely, the whole of signatures *d* and *e*. In other respects, this volume is a very material acquisition to the Caxtonian Department of the Library under description. The first leaf being blank, we read, on the recto of a ij, the whole of what follows:

¶ Here begynneth the Table of this present booke Intytled the Book of the ordre of chyualry or knyghthode

Unto the prayſynge and dyuyne glorye of god, whiche is lord and ſouerayne kynge aboue and ouer alle thynges celeſtyal, and worldly, We

begynne this book of the ordre of chyualry For to shewe that to the synethyaunce of god the prynce almyghty whiche seygnoryeth aboue the seuen planettes, that make the cours celestyal, and haue power & seygnourye in gouernynge & ordeynynge the bodyes terrestre and erthely, that in lyke wyse owen the kynges prynces and grete lordes to haue puyssaunce and seygnorye vpon the knyghtes, And the knyztes by symplytude oughten to haue power and dominacion ouer the moyen peple And this booke conteyneth viij chapitres

The heads of the eight chapters are specified on the next page, or on the reverse of this leaf: but these, as well as some copious and curious extracts, from the body of the work, will be found in the *Typog. Antiq.* vol. i. p. 221-238. The text begins, on a iij, with a large ornamental capital initial A. The signatures, to g, run in eights: g having only three leaves. On the recto of g iij is the following colophon:

And thus thys lytyl book I presente to my redoubted naturel and most dradde souerayne lord kyng Rychard kyng of Englond and of Fraunce, tothende, that he commaunde this book to be had and redde vnto other young lordes knyghtes and gentylmen within this royame, that the noble ordre of chyualrye be hereafter better vsed & honoured than hit hath ben in late dayes passed, And herin he shalle do a noble & vertuouse dede, And I shalle pray almyzty god for his long lyf & prosperous welfare, & that he may haue victory of al his

enemyes, and after this short & transitory lyf to haue euerlastyng lyf in heuen, where as is Joye and blysse world without ende Amen,

The reverse is blank. There are neither numerals nor catchwords; and a full page contains only 26 lines. This is among the smallest books which have issued from the press of Caxton; and on examining the pages, before referred to, it will be found to be not less interesting and curious than it is excessively rare. A third copy is at present unknown. The one here described is in old red morocco binding; in the most desirable condition. In the fly-leaf there is a marked price of 1*l.* 11*s.* 6*d.* of old date.

863. The Ryal Book; or a Book for a Kyng. 1484. Folio.

Although the present copy of this very scarce volume be considerably imperfect, yet, as possessing the proheme or introduction of the printer, the imperfection is not quite so material as it might have been. After much admonitory matter, in this proheme, which commences on sign. a ij (a j being blank) we read thus on the reverse of the first printed leaf:

which book was made in frenshe atte requeste of Phelip le bele kyng of frãce in the yere of thyncarnacion of our lord M CClxxix. & reduced in to englisshe at the request & specyal despre of a synguler frende of myn a mercer of lõdon the yere of our sayd lord, M. iiij C.lxxxiiij. which book is entytled & named in frenshe. le lyure royal. whiche is to say in englisshe. the ryal book. or a book for a kyng. &c.

The table commences on the recto of the ensuing leaf, a iij, and terminates on the reverse of sign. a iiij. The text commences on what would be marked a v. The signatures, a to v, run in eights; v having only 6 leaves. The copy under description wants the second leaf of

the table; 5 leaves in signature n, and 7 leaves at the end—after signature t vij. The work is, throughout, scriptural and moral;* but has occasionally (as the short specimen extracted from it in the *Typog. Antiq.* vol. i. p. 239, sufficiently proves) some very quaint and interesting passages. I extract here two short ones; of a different, but equally singular, complexion:

Of losengerye and of flaterye

'Losengiers and myssayers ben of one scole. These ben the ij seraynes otherwyse callyd mermaydēs. of whiche me fynde in the book of the nature of beestys whiche is a monstre of the see that is callyd serayns. whyche hath the body of a woman the taylle of a fysshe. & vngles or clawes of an egle, and they synge soo swetely that they make the maronners to slepe. and after they deuoure them. These ben the losengyers & flaterers whiche by theyr fayr speche make men to slepe in theyr synnes, There been somme serpentes whyche haue the name of serayns. that renne more swyftely than an hors. and somtyme they flee, and theyr venym is so stronge that tryacle may not auayle ayenst it.' &c. *Sign. f. v.*

The following passage, descriptive of the frailty and transitoriness of human life, has a good deal in it which reminds us of the manner of Jeremy Taylor, in his *Holy Living and Dying*.

'Now wepe they in helle. Crye and howle. cratchen and sayen alas, what auaylled vs our power, honour noblesse Joye beaultees and al rychessys. Sone is al thys departed & faylled as a shadowe or smoke. & moche faster fledde fro vs than byrdes fleyng. or quarrelles oute of a crosse bowe. Thus departeth a weye our lyf. Now we were, and anone we ben deed. and alle our lyf was not a lytel moment. Now be we in perdurable tormentes Our Joye in wepyng Our carolles & feestes in sorowe. Roobes hoodes feestes dygnytees games Rychessys & al welthe ben faylled vs. Suche been the songes of helle lyke as holy wrytte recounteth,' *Sign.* g. ij.

As the type of this volume is of rare occurrence, and differs somewhat, in its closeness, squareness, and blackness of effect, from the usual types of Caxton—and as there are but very few embellishments in it—the reader may be gratified by the following fac-simile of both: from ij recto.

* From the lxxvjth to the lxxxvjth chapter there is an exposition of the *Lord's Prayer*; beginning with the title as at the head of the wood-cut—in the following page.

¶ The seuen peticyons an dwequestes that been conteyned in the holy Pater noster capitulo lxxvj

When a lyttyl chylde is sette to scole. atte begynnig he lerneth his pater noster / who that wyll lerne of this clergye & knowe it. he muste be lytel and humble as is a chylde. For our good mayster Jhesu Crist techeth his scolers this clergye whiche is the mooste prouffytable and the mooste fayr that is / who that thys doctryne wel knoweth. vnderstondeth / and wel reteyneth hyt

The present copy may boast of its marginal dimensions, and is clean throughout. It is in russia binding.

864. Blanchardyn and Eglantyne. 1485. Folio.

Although this uncommonly scarce and curious romance be arranged, in the *Typog. Antiq.* vol. i. p. 346, among the books printed by Caxton without dates, yet, in conformity with the date of 1485, upon the binding of it, in the time of Ratcliffe, it is here described in its present order: and very possible it is, that, both the *Morte d'Arthur*, and the *Blanchardin and Eglantine*, were given to the public in the same year. No volumes from the press of Caxton are of rarer occurrence.

The copy under description is deficient in several leaves; namely, one leaf in the table, another leaf in sign. A, a third in sign. B, and perhaps three or four leaves at the end. We shall describe it however with as much care as possible: premising, that a copious account has been already submitted to the public in the work just referred to.

The address to the Dutchess of Somerset, mother of Henry VIIth, occupies nearly the whole of the first leaf. In this address the printer styles himself: 'I wyllyam caxton his* most Indygne humble subgette and lytil seruaũt.' The whole of this interesting address has been already given by me to the public. The table has this prefix;

Here begynneth the table of the victorious prynce Blanchardyn, sone of the noble kyng of Fryse And of Eglantyne Quene of Tormaday otherwyse callyd Iorgoylleuse damours. whiche is to saye the proude lady in loue.

The table has 3 leaves. In the whole, there appear to be fifty-four chapters; as the following prefix to the last, on the reverse of M iiij, testifies:

The l iiij and last chapter conteyneth how blanchardyn wedded his loue the proude pucell in amours: And of the grete Ioye that was made there, and of ye kynge of Fryse deth

On the recto of A j the text of the work begins. Of the nature of this text, the reader (in addition to what I have before extracted †) is presented with the following copious specimens; which are presumed, upon the whole, to be well worth the trouble of perusal. The first salute of Eglantine, by her beloved Blanchardin, was of rather a singular nature:

'Blanchardyn seeyng the oure and the poynt that he sholde furnysshe hys enterpryse that ful sore he desyred to fynysshe. smote hys courser wyth the spore for to kysse her as he furth by her went wherof happed by ye bruyt that his hors made that she loked bakward for to se what he was that so hastely rode after her. And so well it fortuned Blanchardyn that bothe theyre mouthes recoũtred and kyst eche other fast, Yf blanchardyn was right glad of this aduenture, It is not to be axed.

* King Henry's. † *Typog. Antiq.* vol. i.

And of that other party the proude mayden in amours coude not kepe her behauourre in this byhalue for the grete dyspleasyer that she toke therfore, But blanchardyn wyth a glad chere waloped his courser as bruyantly as he coude thurghe the thykkest of all the folke, lepyng alwaye here and there as hors and man had fowgthen in the thayer, And dyde so moche in a short while that he had passed ladyes & damoselles, knyghtes and squyers & all the grete companye of this proude pucelle in amours, gyuyng a gracyouse and honourable salutacion to them all where he went forth by. It is not to be axed yf he was well loked vpon of all them of the rowte, And in espāll of the ladyes and gentyl women that all in one sayde he was a knyght right goode and fayre. and that it semed wel by coūtenance to be a man comen of highe extraction merueylling hemself what he myght be and fro whens he came there thus alone wythout eny company.' *Sign.* B v, *recto.*

Eglantine is well denominated the 'proud pucelle;' since she continues inexorable for a long time. At length, however, like a proper lady 'in amours,' she relents; and the intelligence of her kind disposition towards her knight is thus pleasantly communicated to Blanchardin:

'After the humble leue that the prouòst toke of the lady he went homward agayn tyl his place all penseful of the wordes that he had herde of the pucelle It was tyme to go to bed. so cam he toward blanchardyn that was alredy goo in to his chambre, and gaff hym the goode nyght, & on the morowe after the masse, the prouost sayde vnto Blanchardyn that he wold talke wyth him atte leyser. And blanchardyn ansuered fayre hoost, in good oure be it, Thenne they two sette hem self vpon a benche, The prouost bygan hym to recounte and telle hou the proude mayden in amoures the euen last past had spoken wyth hym of many thynges & emonge other tolde hym that she was right well content of his seruyce and wolde reteyne hym in wages and gyue hym of her goodes. for he was worthy therof. Morouere sayde y^e^ prouost sire she hath tolde me that ye be enamored of a hyghe and a riche pryncesse wherof I merueyll me not, for on my feyth ye be well the man that ought to chuse your specyall loue in a hyghe place But allewayes it is force that i here you in hande that it is her owne silf. for it semeth me not wel possyble that yf it were in som other place, hit sholde not haue comē to her knowlege. how wel that here is one doubte that retardeth myne ymagynacyon. she sette neuere nought by amours, & loue But iapeth & playeth her self of theym that ben amerouse I wote

not allewayes yf the god of loue myght haue shewed his vertues in her. Alas we sholde wel desyre that it were so to thende she myght take a goode lord for to deffende vs and her lande, After that the prouost had sayde to blanchardyn all that semed him good to be tolde, Blanchardyn curtoysly wyth a smylyng contenaunce ansuered hym that god hath well kept hym from so moche an hap and so hyghe as for to haue the grace of so noble and so grete prynces as was the proude pucelle in amours, & also I byleue sayde blanchardyn that ye make your self these tydynges But I can not bythynke to what purpos ye haue seen eny token ne apparence for to coloure your gracyous suspecion I neuer spake wyth her nor neuer in my dayes I dyde see her, wherof sholde to me come suche a wylle. I wot not sayde the prouost. I telle you that. that I haue herde of my lady. Yf ought be there to your auauntage soo take hit, now pleased god that she were that woman that suffred so moche of sorowe and angwysshe at her herte for the loue of you. I thank you sayde Blanchardyn,' *Sign.* D iiij, v.

Eglantine continues to shew unquestionable proofs of her attachment to her lover, as the following interesting extract abundantly proves:

'After the gracyouse leue of the lady, Blanchardyn & the prouoste came ayen in the sayd place, and was dyner tyme, The prouost that wyth all his herte loued. Blanchardyn coniured hym saying. It semed hym that he sholde be yet kynge and lorde of the londe of Tormaday, And that their lady had hym well in her grace, Thenne Blanchardyn that well beholden was to the prouost, and that knewe hym for a trusty man and secret mystrusted not hym, but recounted & tolde hym al alonge the fayttes of his werkes in amours wherof the prouost was not less reioysshed than blanchardyn was. The dyner was redy. and made an ende of theyr proces tyll another tyme. They sette hem self at the table, And had not be longe at their meet whan the lady sent to Blanchardyn a fayre whyte courser, and wyth it her right sleue which was of riche clothe of golde crymosyn to thende he sholde bere hit vpon his helme whan he shold go vpon her enmyes by cause she myght the better knowe hym emonge other, This present was not to be reffused. and the messanger sayde to Blanchardyn, that well he ought to areyse his corage whā so gentyl a lady wolde sende him suche a present, Blanchardyn thanked the messager and prayed hym curtoysly, that he wold haue hym for humbly recomended to the goode grace of the noble pucelle that so fayre a present had sent to hym, Blanchardyn dyde putte his hand. in to his aulmonere and drewe out of it a riche ouche of

golde vpon whiche was sette a right riche ruby auyrouned wyth fyue grete perles. and gaffe hit to y• messager whiche thanked moche humbly blanchardyn, of whom he toke his leue and departed and taryed noo where vnto the tyme that he had tolde and reherced to the lady the joye that blanchardyn had made at the recepcion of the present that she had sent vnto hym, And syth recounted her of the riche gyfte that blanchardyn had don to hym wherof the proude mayden in amours was wel payd, sayng in her self that suche largesse proceded to hym of veraye noblenes.' *Sign.* D viij.

In this romance there is a double plot; or a collateral history of the attachment of Beatrix, the daughter of King Alymodes, to Sadoyne, the son of the King of Maryēborugh. Sadoyne and Blanchardin are fellow soldiers and sworn friends. Alymodes takes Blanchardin prisoner, and threatens to put him to death; Beatrix, from her attachment to Sadoyne, Blanchardin's bosom friend, thus intercedes with her father, for the liberation of Blanchardin:

'Thus after as ye haue herde kynge Alymodes made his auowe and sware his goddes, that he sholde neyther ete nor drynke tyl that Blanchardyn had lost his lyff. Wherof daryus the sone of the same kynge Alymodes and many other barons that were there presēt had grete pyte for the right grete beaulte and worthynes that they sawe and knewe in Blanchardyn,

'But the best of them all was not so hardy that he durste speke one worde nor praye for hym. by cause they drad and fered euer sore kynge Alymodes, And thenne his doughter Beatryx that was there whiche had taken goode hede and well ouer loked the grete beaulte of Blanchardyn. and well had also consydered the grete and merueyllous faytes of armes that she had seen hym do that day prosterned or casted her self doune byfore her faders feet on her knees humbly, requyryng wyth bothe handes heued vp faste to gydre. that pyte and compassyon he wolde haue of the yonge knyght and that his lyff myght be saued. Kynge Alymodes heryng the request and humble prayer of his doughter whiche he loued tenderly, ansuered to her and sayde. My ryght dere & right well beloued doughter I wold for mekell goode that ye had not requyred me herof & that that ye had not ben here at this tyme. For the presence and syght of hym for whom ye haue caused your humble supplycacion reneweth alle my sorowes. But for to obtempre youre request. For this tyme I graunte hym his lyff, but shall wyte that I shall sende hym in to the royalme of Salmandry vnto the kynge of the

geauntis brother that is to wyte Rubyon whiche he hath slayne and the whiche I loued as myn owne persone, For yf he had ben yet man alyue. I wolde haue gyuen you tyl his wyff.' *Sign.* E v. vj.

The battle before Tourmaday—in which King Alymodes was discomfited, and Sadoyne taken prisoner ('wherof Blanchardin was right sorry, as reason was')—is among the most animated pieces of composition in the romance:

'Thus passed kynge Alymodes the nyght ouer tyl the fayre day came that the sonne bygāne to ascende castyng his bemes a brode vpon the erthe & as he was musyng vpon y^e^ werke. lokyng to & fro vpon the see he perceyued a right myghty nauey wherof they that were come vpon lande. he sawe hem in grete nombre al redy renged in a fayr ordeynaūce of batayll for to fyght nyghe by y^e^ see shoris alytyl beyonde his ooste wherof he was not awar afore that & he was sore abashed & gretely merueylled how they were so soone landed wythout that he knewe therof, So fered he soone. of this that was true that it was Blanchardyn & his folke that were come there. The worthy knyght Blanchardyn had ordeyned his folke in thre battaylles wherof he led the formest, the seconde he be toke to Sadoyne his felawe. & the thirde he gaf to be conducted to his fader the kynge of ffryse. Whan Blachardyn had al this thynges redy and all his ordeynaunces y made he made his trompettes, hornes olyfauntes and busynes to be rongen & blowen. so highe that it was wonder to here them They of the cyte thenne that herde the sowne therof yssued anone out of their towne by cōmaundement of their lady the proude mayden in amours that sore admonested and prayed them to do wel, to thende that som goode tydynges might be reported by them. alimodes seeing his enmyes com alande and in so fayre ordonaunce y sette of that one part, & of that other syde he sawe them of the cyte that cam wyth a grete puyssaunce vpon hym and his folke. It is well ynough to be byleued. that he was not wel assured. But nought therfore as a sharp and hardy knyght as he was the best wyse that he myght or coude, he ordeyned his bataylles whiche he toke to be conducted and guyded to theym that semed hym worthy therof. The oostes beganne to approche eche other, the callyng and the crye arose so grete & hyghe betwyx them what by the sowne of trompettes, hornes and bussynes, as of the stour dynnyng and noyse that their horses made treddyng and wallopyng hyghe and harde vpon the grounde that it semed that all the foure elementes had fought there to gyder. The duste byganne to ryse so hyghe aboute them and so thykke that it toke

away the bryghtnes of the sonne, so that they that were wythin the cyte sawe nother frends nor enmyes. They went to the chirche in grete deuocyon makyng their prayers to our lord that he wolde helpe their frendes. And namely that noble lady the proude pucelle in amours alle barefote went from one chirche to another prayng god that he wold graũte y^e^ victorie to her true loũ blcãhardyn. & to them that were with him, & syth cam ayẽ to her paleys, & moũted vp to a highe toure for to see & beholde y^e^ batayl y^t^ was alredy bygõne right grete murdre & slaughter was ther made at settyng vpon of bothe partyes, many a knyght ded & brought to the groũde that neuer syn had power to releue hemself, the horses of whom went rennyng vpon the playn & in to the medowes the raynnes of their brydels hãgyng & drawyng vp on the groũde.' *Sign.* I vij, viij.

The single combat between Alymodes and Blanchardin exhibits all the true colouring of the chivalrous character. They had before met—when Blanchardin 'suche a sturdy stroke gaf him vpon the helmet that he brought him doune from his hors.'

'They two drewe them self out of the bataylle & byganne to bete & smyte one vpon other so ofte & so thyk that the fyre came out of their armures that were of fyn stele. but blanchardyn dyde serue hym wyth so peysaũt & heuy strokes & so horryble. that alymodes sholde neuer haue departed from the place quyk yf he had not be socoured of corboraũt his brother The batayll of theym two dyde see playnly y^e^ proude pucell in amours that was vpon her highe toure where she praied god for the prosperyte of Blanchardyn, She called a yong kynght a seruaũt of hers to whom she toke a sleue of whyt damaske & cõmaũded hym to presente it hastely from her behalue vnto blanchardyn, prayng hym that for her sake & loue to dye the whyt coloure in to red wyth the blode of her enmyes, The gentyl man sore desyryng to accomplysshe his maystres cõmaũdement toke of his lady the sleue of whyt colour. he departed & made suche diligẽce that a present was therof made to Blanchardyn rehersyng vnto hym that. that his lady the proude pucelle in amours had charged him to saye vnto blanchardyn, whiche was right glad of the saide present more than he sholde haue be yf the messenger had brought to hym a mylyon of fyn golde, and thanked moche his lady the proude pucelle in amours that behylde hym from her tour as ferre as she myght chuse hym. And enforced his power for to parfurnysshe her request. he smote vpõ his enmyes as it had be the thonder confoundyng and ouerthrawyng them ded to y^e^

grounde. For who that was that tyme yraught of hym his dayes were fynyshed.' *Sign.* K ij, iij.

A different scene is exhibited in the following extract. Alymodes takes Sadoyne prisoner; and 'dresses up a gibbet' to hang him upon it, 'afore the eyen' of Beatrix. The daughter thus expostulates with her father:

'The fayre Beatryx heryng her fader speke that he sone knewe ansuered vnto hym swetly and sayd by grete humylyte full of sorowe and of compassyon and pyte for to refrene and brynge to swetnes the harde corage and cruel wylle of kynge Alymodes her fader, And namely for her goode husbande sake, trowyng to eschewe his deth therby.

'Ha ha My lorde my dere fader pardone your wrathe and euyll wylle to my lorde my good husbonde and to me your only doughter. & be you sure my lord my dere fader that whiche I haue doñ in this behalue. I haue doñ it for the best. and yf ye woll byleue me, ye shall leue your folishe credence that ye geue vnto your false goddes. and shall byleue the fader the sone & the holy goost, one onli god that shalle make you to come to the blysse perdurable that neuer shall fayll. and ye shall accorde wyth blanchardyn & wyth sadoyn of whom ye shall be serued and dred of all your neyghbours, and shall lyue in grete worship & goode prosperyte alle your dayes. and I shall well doo wyth theym. that all that whiche I saye shall be made sure, Whan thenne kynge Alymodes herde thus speke his doughter. as a cruell man from his wyttes sayd vnto her: Ha false and renyed strompet I were me leuer ded. than that I sholde byleue nor doo thi cursed coũseyll. And that euer I sholde byleue in that same god of the crystens that thou now preysest, I sholde me leuer soffer to be drawen wyth horses, and in despyte of hym & of the I shall doo to be executed in thy presence that. I haue sayd, and after I shall make hym to be brent and to deye an euyl deth: And whan she sawe that by no manere of meanes she myght not torne ne chaũge the corage of her cruel fader. And that she herde hym saye blame of her god her creatoure in whom she had sette her byleue and her herte, she by grete wrath sayd to hir fader. O full ryght false and olde tyraũte that worshypste false and desceyuable goddes and ydoles that canne not helpe the nor theym selfe what sekest thou here nor what moeueth the to come in to this marche: Thou haste noughte to doo here. For thou shalt not sette thy foote wythin my towne, goo ayen to Tormaday to see the noble lãde of that

lady. she of whom thou arte amorouse soo moche that thou arte a fole become therfore, Olde vnfamouse myschaūt, how arte thou soo folyshe and so ouerwenyng, as for to wene to haue her, thou haste that herde of thyne ouer whyt therto, thy face is too mykel worne, and that olde skynne of thyn ys ouer mykel shronken to gyder. put thy self into some fayr hermytage And medel thou nomore wyth loue, leue this thoughte and make no more thyne accomptes for to entre wythin my cyte: for yf ye haue taken and bounde my husbond that I see ther by the I shall haue hym ayene to the pleasure of our lorde my creatour some daye that shal be to your euyll aduenture, Whan Alymodes vnderstode the reproches and the rygorouse wordes of his doughter, he wende to haue lost his wyttes and to haue deyd for anger and sorowe, Incontynent wythoute delaye he made his trompettes to be blowē And cōmaunded that the towne sholde be wele assaylled of all partyes.' *Sign.* L ij iij.

Beatrix, in the subsequent chapter, rescues Sadoyne from his perilous situation. Meanwhile Blanchardin marches to the succour of Sadoyne, and gives 'a great battle' to Alymodes before the town of Cassydonye; in which Alymodes is defeated and taken prisoner. Sadoyne and his wife Beatrix are in consequence crowned in the forementioned city. Blanchardin and Sadoyne then unite their forces, and defeat Subyon in a great battle. Subyon escapes, and the Conquerors pursue him, somewhat unguardedly; as the following very interesting extract proves:

'He was well mounted vpon a goode horse. Wherfore they coude not ouertake hym by cause the nyght byganne to comen and myght no lenger see hym: he toke and entred wythin a forest that was nyghe by the remenaunt of his folke were al take by blanchardynes men grete gayne they made there & a grete foyson of prysonners they had grete ioye and gladnesse they made of their victorye, But the erle of Castelforde and the barons merueylled them moche by cause they wyste not where their lordes blanchardyn and Sadoyne were drawen. they soughte and serched them all aboute, but they fonde theym not: And for to recounte of their aduenture. they chased Subyon that was horsed at a vantage better than they were: he walopped soo longe that he came in to a valey where theues were whiche were ten or twelue in nombre that were all grete murdrers. wherof the pryncypall and the mayster of them all was named syluayne, that knew well ynough subyon whiche came vnto theym & sayd. that he had grete nede of

theym: And that two knyghtes chased hym for to slee him And that yf it so happed that they myght catche and gete hem there wythin theyr caues, they sholde haue of them so grete a butyne and so grete goodes that they all shall euer more be ryche, whan the theues vnderstode Subyon, they were sore desirouse to lodge theym wythin their streyngthe preuely wythin a secrete chambre: whiche thyng they ded. but they had not so sone doon so that blanchardyn & sadoyne came there and asked the theues yf they wyste not to speke of a man that was mounted on horsbacke and armed as they were: They ansuered that they wyste no tidynges of hym. nor of none suche. but wel they said to blāchardyn & to sadoyne that yf they wolde be lodged there wythin for the nyghte that was comē, they sholde make theim gode chere of suche goodes as god had lent hem: By cause they semed to be knyghtes. And that it was sore late to ryde eny ferther & that noo housyng nor no retrayt was nyghe by syx myles where they myght be lodged: The two barons heryng the theues speke. consented for to lodge hem selfe for that nyght wyth theym, They entred into their strengthe, And whan they were comen in. And that they had seen the dysposicōn of the place, they Judged in hem selfe. that al thys meyne where murderers and theues. Wherefor they concluded with in them selfe. that they sholde lye al nyghte in their harneys and that they sholde not be dysgarnyshed of their swerdes: Whan Sylueyn the chief mayster of the theeues see that they had not putte of their harnes, he came toward them & said that they were in peax & in a sure place, & that they myght wele putte of ther habilymētes of warre blāchardyn thē ansuerd vnto him & sayd, that it was the costome of theire land. not to putte of their armures for the fyrst nyght that they cam to a new lodgyng, the theues that sawe blanchardyn & Sadoyne so fayr so grete and so wele armed. durste not assayle them, but Subyon that was hidde wythin a chābre and that wele had herd theym, lept oute of it & gaaff them corage And said that they were all wery of the batayl And that a grete shame were to them xiij in nombre, yf they durste not sette vpon two men: Thenne came Syluayn his felawes wyth hym And ascryed the two barons to dethe: Thenne said blanchardyn to sadoyne, we must defende oure self now, yf we thinke to scape quyk out of this place & euer see oure ladyes paramours. They lefte their wordes drewe their swerdes & set their sheildes afore theym so bigan they to smyte amonge their felon enmyes, they all to hewe & clewe them in so moche that eyght of theim fell dōn ded to therthe. the other foure trowed to haue fled in to sauete. but they were pursued so nyghe of blanchardyn & of sadoyne that they ouertoke &

slewe thre of theim. the fourth that was maister of hem all fled wythin the place for to haue saued hymself into the chambre where subyon was, but of so nyghe he was folowed that Blanchardyn ouertoke hym. and smote hym suche a stroke wyth his swerde. that he made his hede to flee fro the sholdres of hym, and fel ded euyn atte the dore of the chambre, that he had opened all redy for to haue saued him there wythinne. wher subyō was in grete fere & drede. & not wythout cause For he well ynough byleued and knew that his dayes were come atte an ende, syth that he was fallen in to Blanchardynes handes.' *Sign. M* iii, iiij.

This passage brings us nearly to the conclusion of the last page in the present imperfect copy. The author goes on: 'I shall here leue to speke of Blanchardyn of Sadoyne and of Subyon, that in grete fere was of his dethe. And shal retourne to speke of the proude pucelle in amours and of the barons that were wythin the castell of Castelforde.' Then follows the prefix to the 54th and last chapter, as given at p. 271. ante: unluckily, only six lines of text remain in the copy before us. We learn, however, from this prefix, that Blanchardin 'wedded his loue the proud pucelle in amours:' and thus we may conclude the meritorious pair were made happy in the end.

Such is the account of this precious and truly valuable volume. In the fly leaf, Lord Spencer has written the following memorandum: 'This book belonged to Mr. G. Mason; at whose sale it was bought by John Duke of Roxburghe. The Duke and I had agreed not to oppose one another at the sale, but, after the book was bought, to toss up who should win it; when I lost it. I bought it at the Roxburghe sale, on the 17th of June, 1812, for 215*l.* 5*s.*' In old red morocco binding.

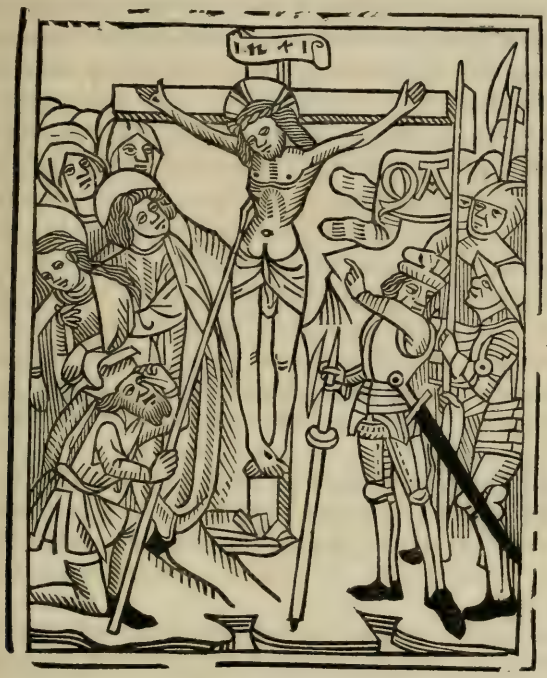
865. The Doctrinal of Sapyence. *Printed at Westmester.* 1489. Folio.

The proheme or prologue occupies the first leaf, and is reprinted in the *Typog. Antiq.* vol. i. p. 266-7. The head of the first chapter 'Of the xij artycles the feyth' is at the bottom of the reverse of this first leaf. The next leaf is omitted to be numbered A ij; but on the recto of A iij we observe the table to terminate

¶ Explicit the table.

The text of the work begins on the reverse of this third leaf, with a wood-cut precisely the same as the one of which a fac-simile appears at p. 270 ante.

The only remaining wood-cut (unless a third has escaped me) is that on the recto of B j; which shall speak for itself in the following fac-simile:



Under the several heads, which bespeak the attention of the reader to apparently very grave subjects of discussion, we have some curious and amusing tales; perfectly in the legendary character of the times. The efficacy of the Sign of the Cross, is thus singularly set forth—in rather a scandalous story relating to *St. Cyprian.*

'It is sayd in the vertu of the crosse, that tofore that seint Cypryan was Crysten, he was a mayster in arte magyke and in nygromancye. And he was a noble man and ryche and loued so moche saynt Iustyne virgine that he myght not slepe ne reste he came to sait iustine & promised to her many grete yeftes to thende that she shold consente to be his wyffe. Ciprian seing that he might haue not his entent & desire dide doo calle a deuil, & comanded him that he shold goo to her

for tenbrace her in the loue of him. the deuille wente thider in the sēblaunce of hir nourrisse for to entreate her to doo the cōmaūdemēt of ciprian. but anone as she felt her self so enbraced she signed & blessyd her with the signe of the crosse and anone the deuyl departed fro her. and retorned to Cypryen alle ashamed and said to hym that he myght not haue her. & thenne Cypryan called another more foul & horrible deuyl and sent hym to her. but he dyde also lytyl as that other. This deuyl was in the lyknes of her suster, Thirdly cyprian called an other deuyl & he wente in lyknes of her moder. & began strongly to wepe to fore her. & said to her. O fayre doughter how cruelly shalt thou be tormented yf thou doo not the wyll. and desyre of thys noble man: and thys deuyl was the mayster of alle other, And for the more to moeue her. he shewed to her her brestes. of whyche she sayde she had gyuen her to souke. Thenne the mayde almost consented. but anone she blyssyd with her the sygne of the holy crosse And the deuyl wente a waye alle confused to Cypryen & was constrayned to saye the trouthe and sayd to hym, that by the vertu of the holy crosse. the mayde had vaynquysshed hym whan Cypryan herde thys he sayd. I renounce the and alle thy werkes. And byleue in hym of whom the holy crosse hath so moche strengthe. Thenne the deuyl was angry. and wende to haue taken hym for to tormente. But he sygned hym with the sygne of the holy crosse and so escaped fro hym And wente forthwyth and knelyd doun at the feet of Iustyne the virgyne, and cryed her mercy: And after he dyde doo baptyse hym. & ledde after soo holy a lyf. that by the crowne of martyrdoon he reyneth wyth our lord perdurably:' *Sign.* B vj, vij.

It seems to have been the delight of the authors of the middle age, in their devotional treatises, to paint the horrors of hell, and the miseries of the damned, in colours the most glaring and horrific. The following is only a brief specimen—from many similar passages—and is extracted from the lxxxvth chapter, which is entitled '*Of the Paynes of Helle.*'

'Example, We rede in vitis patrum that seint Machayre fonde in a way the hede of a dede man, he coniured by the name of god that it shold saye to hym of whom it was And it sayd I am the hede of a preste of the paynems. & wold neuer byleue in the fayth of crist. Saynt macharye demamanded* of hym where art thou. I am in helle said he. what payne suffrest thou, I ansuere the that the fyre vpon my hede is as moche as is fro hens to heuen, and as moche vnder. and as moche

* Sic.

on alle sydes of me. And vnder me ben the iewes whyche neuer wold byleue in ihesu crist, And vnder the iewes ben the euyl cristen men whyche haue byleued in the fayth of ihesu crist wyth theyr mouth, but they haue not doon the werkes & whan it sayd alle thys it fyll alle to pouldre, Item they that be dampned haue so grete stenche. that no mortal may suffre it, they haue gret drede. honour, and derkenes palpable. they haue grete serpentes whyche lyuen in fyre lyke as fysshes doon in the water, dragons horrible that deuoure them. thondre and tempestes whiche falle on them. hamers that all way smite on them as vpon an andlvylde wythout ceassyng or leuyng. deyllis whyche wyth glayues and speres perce, hewe. & detrenche them. they haue grete wormes & grete toodes whiche on them gnawe' &c. *Sign.* L. iiij.

It should be observed that the embellishments of this volume, and those of the *Royal Book* (see p. 268 ante) exhibit the same neatness of character; and are much superior to the usual wood-cut decorations of Caxton's books. The type also, of these two works, is precisely the same. The signatures, A to K, run in eights: but K and L have each 10 leaves: the text terminating on the recto of L x. In the *Tygog. Antiq.* vol. i. p. 268, I have reprinted an entire chapter, belonging to that part of the work which is entitled: 'Of the Negligence happening in the Mass and of the Remedies; Cap. lxiiij,' It is remarkable that the only known copy, in which this chapter occurs, is in that of his Majesty, which is PRINTED UPON VELLUM. In the copy before us, and in the one belonging to the Duke of Devonshire, the 64th chapter is only thus summarily noticed:

¶ Of the neclygences of the malse and of the remedyes I palle ouer for it apperteyneth to prestes ꝛ not to laie men. C. lxiiij. *Sign. I ii. rev.*

It is rather singular that the copy under description has a duplicate of L iii. The colophon, on the recto of L x, is thus:

¶ Thus endeth the doctrinal of layence the whyche is ryght vtile and prouffytable to alle crysten men, whyche is translated out of Frenlhe in to englylhe by wyllyam Caxton at westmester fynylhed the. vij. day of may the yere of our lord, M, cccc lxxx ix

Caxton me fieri fecit

On the reverse is the printer's large cipher. This sound and most desirable copy was obtained from the purchase of the Alchorne Collection, in the possession of Mr. Johnes of Hafod. It is in russia binding.

866. The Fayt of Armes and of Chyualrye. 1489. Folio.

The impression commences with a table, which has this prefix:

Ere begynneth the table of the rubrysshes of the ℍ boke of the fayt of armes and of Chyualrye whiche sayd boke is departyd in to foure partyes,

The table ends on the recto of the second leaf, with the word 'Explicit.' The reverse of this second leaf is blank. On the recto of the ensuing leaf, A j, we read the prologue, which constitutes the first chapter; as the prefix announces:

Here begynneth the book of fayttes of armes ϒ of Chyual-rye, And the first chapytre is the prologue, in whiche ryrysyne of pyse excuseth hir self to haue dar enterpryse to speke of so hye matere as is contepned in this sayd book

The signatures run to S, in eights: S having only 5 printed leaves, and a sixth blank. The epilogue of the printer occupies nearly the whole of the last leaf, S v; from which we learn that the work is chiefly a version from Vegetius and the Arbre des Battailles. This French version was delivered to Caxton by Henry VII. 'in his palace of Westminster, in January, in the 4th year of his reign to be reduced into his English & natural tongue, and to put it in imprint.' Caxton completed the imprint in July following. The entire epilogue is reprinted in the *Typog. Antiq.* vol. i. p. 275-6. At the bottom of it, on the reverse of the last leaf, we observe the colophon—

Per Caxton

I have been rather brief in the account of this work; not so much because a very particular description of it has been before given by me

to the public, as because it is, of all the works printed by Caxton, one of the commonest occurrence. Such a copy of it, however, as that here described — large, clean, and sound throughout—is no trifling acquisition to the Caxtonian cabinet. It is bound in russia. A very extraordinary copy is in the library of his Grace the Duke of Devonshire.

867. The Boke of Eneydos. 1490. Folio.

The preface of this book is worth all the remaining contents of it. The version (as Oldys properly remarks) 'is rather a reduction of the Æneid to an historical narrative in prose;' and not a faithful translation of two or three of the entire books. It may be necessary to add that Caxton's version is from the French. The preface, of which the reader is taught to expect so much, shall be again reprinted entire, in a modernised orthography; that there may be no impediment to the perusal and understanding of it.

'After divers works made, translated, and achieved, having no work in hand, I, sitting in my study, where as lay many divers pamphlets and books, [it] happened that to my hand came a little book in French, which late was translated out of Latin by some noble clerk of France, which book is named Eneydos; made in Latin by that noble poet and great clerk, Virgil; which book I saw over and read therein: how, after the general destruction of the great Troy, Æneas departed, bearing his old father, Anchises, upon his shoulders; his little son, Iolus, on his hand; his wife with much other people following; and how he shipped and departed; with all the history of his adventures, that he had ere he came to the atchievement of his conquest of Italy— as all along shall be showed in this present book. In which book I had great pleasure, by cause of the fair and honest terms and words in French, which I never saw to fore like, ne none so pleasant, ne so well ordered; which book as me seemed should be much requisite to noble men to see, as well for the eloquence as the histories. How well that many hundred years passed was the said book of Eneydos, with other works made and learned daily in schools, especially in Italy and other places: which history the said Virgil made in metre. And when I had advised me in this said book, I deliber[at]ed and concluded to translate it in to English, and forthwith

took a pen and ink and wrote a leaf or twain, which I oversaw again to correct it. And when I saw the fair and strange terms therein, I doubted that it should not please some gentlemen which late blamed me, saying that, in my translations, I had over curious terms which could not be understood of common people; and desired me to use old and homely terms in my translations. And fain would I satisfy every man; and so to do, took an old book and read therein; and certainly the English was so rude and broad that I could not well understand it. And also my Lord Abbot of Westminster did do shew to me late certain evidences written in old English for to reduce it into our English now used. And certainly it was written in such wise, that it was more like to Dutch than English. I could not reduce ne bring it to be understonden.'

'And certainly our language now used varieth far from that which was used and spoken when I was born. For we Englishmen ben born under the domination of the moon, which is never stedfast, but ever wavering, waxing one season, and waneth and decreaseth another season; and that common English that is spoken in one shire, varieth from another. Insomuch that in my days happened that certain merchants were in a ship in Thames for to have sailed over the sea into Zealand, and for lack of wind they tarried at Foreland, and went to land for to refresh them; and one of them named Sheffelde, a mercer, came in to an house and axed for meat, and especially axed after *egges;* and the good wife answered, that she could speak no French; and the merchant was angry, for he also could speak no French, but would have had eggs, and she understood him not. And then at last another said that he would have *eyren;* then the good wife said that she understood him well. Lo what should a man in these days now write, *egges* or *eyren?* certainly it is hard to please every man, by cause of diversity and change of language. For in these days, every man that is in any reputation in his country, will utter his communication and matters in such manners and terms that few men shall understand them. And some honest and great clerks have been with me, and desired me to write the most curious terms that I could find. And thus between plain, rude, and curious, I stand abashed: but in my judgment, the common terms that be daily used ben lighter to be understood than the old and ancient English. And forasmuch as this present book is not for a rude uplandish man to labour therin, ne read it, but only for a clerk and a noble gentlemen that feeleth and understandeth in faits of arms, in love, and in noble chivalry: therefore, in

mean between both, I have reduced and translated this said book in to our English, not over rude ne curious, but in such terms as shall be understanden, by God's grace, according to my copy. And if any man will intermit in reading of it, and findeth such terms that he cannot understand, let him go read and learn Virgil, or the Epistles of Ovid; and there he shall see and understand lightly all, if he have a good reader and informer. For this book is not for every rude and* uncunning man to see, but to clerks and very gentlemen that understand gentleness and science.'

¶ 'Then I pray all them that shall read in this little treatise, to hold me for excused for the translating of it; for I [ac]knowledge myself ignorant of cunning to enprise on me so high and noble a work. But I pray Master John Skelton, late created poet laureat in the University of Oxenforde, to oversee and correct this said book, and to address and expound where as shall be found fault to them that shall require it. For him I know for sufficient to expound and English every difficulty that is therein; for he hath late translated the Epistles of Tully, aud the book of Diodorus Siculus, and divers other works, out of Latin into English, not in rude and old language, but in polished and *ornate* terms craftily, as he that hath read Virgil, Ovid, Tully, and all the other noble poets and orators, to me unknown: and also he hath read the ix muses, and understand their musical sciences, and to whom of them each science is appropr[iat]ed. I suppose he hath drunken of Helicon's well. Then I pray him, and such other, to correct, add, or [di]minish where as he or they shall find fault; for I have but followed my copy in French, as nigh as me is possible; and if any word be said therein well, I am glad; and if otherwyse, I submit my said book to their correction. Which book I present unto the high born my to-coming natural and sovereign Lord Arthur, by the grace of God, Prince of Wales, Duke of Cornwall, and Earl of Chester, first begotten son and heir unto our most dread natural and sovereign lord and most christian King Henry VII, by the grace of God King of England and of France, and Lord of Ireland; beseeching his noble grace to receive it in thank of me his most humble subject and servant. And I shall pray unto Almighty God for his prosperous increasing in virtue, wisdom, and humanity, that he may be equal with the most renowned of all his noble progenitors ¶ And so to live in this present life, that after this transitory life, he and we all may come to everlasting life in heaven. Amen.'

* In orig. 'dna.'

This preface begins on sign. A j, and occupies two leaves. A table occupies the three following leaves. The reverse of the 3rd leaf of the table is blank. On sign. B j—after a proheme of 17 lines—we read the prefix to the first chapter, thus:

¶ How the ryght puyssant kynge pryamus edyfyed the grete Cyte of Troye **Capīm primū**

The signatures to L, inclusively, run in eights: a blank leaf forming L viij. The colophon is on the recto of L vij, thus:

HERE fynysshyth the boke of Eneydos, compyled by Vyrgyle, whiche hathe be translated oute of latyne in to frenshe, And oute of frenshe reduced in to Englyshe by me wyllm̄ Caxton, the xxij. daye of Jupn. the yere of our lorde. M.iiij C lxxxx. The fyfthe yere of the Regne of kynge Henry the seuenth

The large device of the printer is on the reverse. For a specimen of the text, as well as an account of the original French version, see the *Typog. Antiq.* vol. i. p. 287, 290. The present beautiful and sound copy was obtained of Mr. Stace, the bookseller, for 105*l.* It is in elegant russia binding. Copies are in the Devonshire and Blandford Collections.

868. The Tales of Canterbury. *Without Place or Date.* Folio.

First Edition. The copy under description is unluckily imperfect, notwithstanding the very high price for which it was obtained. The defective leaves (only 5 in number) have however been perfected by the laborious skill of Mr. Whitaker; and it may be questioned whether a more complete specimen of successful fac-simile exists. The text of the poet, without any proheme of the printer, occupies the whole of the first page, on the recto of the first leaf; beginning thus:

Whan that Aprill with his shouris sote
And the droughte of Marche hath pcid pe rote
&c. &c. &c.

See the *Typog. Antiq.* vol. i. p. 292; where the first 18 verses are given. A perfect copy of this impression is of the very rarest occurrence: and there are few books, from the press of Caxton, which exceed it in size or beauty. However defective the MS. may have been from which this impression was executed,* the volume before us has every claim to the notice and veneration of the tasteful antiquary and collector: since it exhibits the EARLIEST PRINTED TEXT of our immortal Chaucer. It is entirely destitute of signatures, numerals, and catchwords.

The tale of the Prioress† terminates on the reverse of the leaf, preceding the tale of Chaucer, thus:

For the sentence of this trete lite
Aftir the whiche mery tale this I write
And therefore harkenyth what I shal say
And lete me telle my tale I you pray

Sequitur Chawcers tale

* The MS., says Tyrwhitt, 'happened unluckily to be one of the worst in all respects that Caxton could possibly have met with.' The reader however should consult Mr. Todd's interesting work of Illustrations of Gower and Chaucer, 1810, 8vo.

† I select, almost at random, the following specimen of this earliest printed text of Chaucer. On re-examination, it appears somewhat gross; and would form an admirable subject for the pencil of a CALLOT. But it is so severe and tremendous a satire upon the supposed state of purity of the clergy, of that period, that the curious reader may approve its insertion:

Here endith the Freris tale
And begynnyth the Sompnours prolog.
t His Sompnour in his stirop high stood
Vp on this frere his herte was so wood
That lik an aspin leef he quook for yre
Lordingis quod he o thing I desire
I you beseche of your curtesye
Sithe ye haue herd this fals frere lye
As suffrith me I may a (1) tale telle
This frere bostith that he knoweth helle
And god woot that is litil wonder
Freris and fendis been but litil a sunder
For parde ye haue ofte tyme herd telle
How that a frere rauysshed was to helle
In spirit onys be a uysioun
And as an aungil ledde hym vp and doun

The opening of the poet's tale begins on the recto of the ensuing leaf, and may be seen extracted in the authority just referred to. It occupies 28 leaves and a half: on the reverse of the 29th we read

Here Endeth Chawcers tale of Melibe & Prudence his wif & sophie his doughter. And begynnyth the Monkis Prolog.

The *Manciple's Tale* terminates the metrical portion, on the recto of the 61st leaf. It is followed by the prologue, in verse, of the Parson's tale; and the tale itself, of the same character, in prose, has this prefix:

To shewe hym the preuytes (2) that were there
In al the place saw he not a frere
Of othir folk he saw ynowe in wo
Vnto this aungil spak this frere tho
Now sire quod he haue freris suche a grace
That non of hem shal come in this place
Yes quod the aungel many a mylliouu
And vnto Sathanas he ladde hym adoun
And now hath Sathanas such a tayl
Bradder than of a Carik is the sayl
Hold vp thy tayl thou Sathanas quod he
Shew forth thyn a** and let let the frere se
Where is the nest of Freris in this place
And er that a furlong wey of space
Right so as bees swarme out of an hyue
Out of the deuelis a** they gon dryue
Twenty thousand freris on a Route
And thorow out helle swarmed al aboute
And cam ayeen as faste as they may goon
And in to his a** they crepte in euerichon
He clippid ayeen his tayl and lay stylle
This frere when he loked had his wille
Vp on the tormentis of this sory place
His spirit god restorid of his grace
Vnto his body ayeen and he awook
But natheles for feer yet he quok
So was the deuyl (3) ay in his mynde
Than is it his heritage of verry kynde
God saue you alle saue this cursid frere
My prolog wil I ende in this manere

On comparing this passage with the same in the second edition, I find only the following variations deserving of notice: the rest being merely differences of spelling. For (1) 'a,' we read 'my.' (2) for 'preuytes,' is read 'tormentes:' (3) after 'deuyl' is inserted 'ars'—in the second edition.

Here endith the Parsons prolog.
And here begynneth his tale.

This tale comprehends 11 leaves. On the recto of the 11th leaf of it, we observe,

Explicit prima pars penitencie.
Incipit secunda pars.

A little onwards (4 leaves) we read 'De septē peccatis mortalibz. Incipit de sup[er] bia.' This occupies 8 pages and a half: next, 'Sequitur de Inuidia,' 3 whole pages, and 2 half ones: again, 'Sequitur de Ira:' again, after 7 leaves, 'Sequitur de Accidia.' At the bottom of the 3rd following leaf, 'Sequitur de Auaricia:' on the 3d following—'Sequitur de Gula:' 1 leaf, 'Sequitur de Luxuria:' on the reverse of the 6th following leaf: 'Adhuc secunda pars penitencie:' on the reverse of the 3rd leaf, ensuing, 'Incipit tercia pars penitencie.' On the recto of the 3rd following leaf—being the 371st and last leaf of the volume, we read, at bottom,

Explicit Tractatus Galfridi Chaucer de
Penitencia vt dicitur pro fabula Rectoris.

The *Retraction of Chaucer*, a spurious composition,* fills the reverse of this leaf, and is the last page of the work. I shall give it here in its original spelling.

'nOw pray I to hem alle that herkene this litil tretyse or rede, that yf ther be ony thing that liketh hem, that therof they thanke our lord Jhesu Crist of whom procedeth al wit and goodnes, And yf ther be ony thing that displese hem I praye hem also that they arrette it to the defaute of myn vnconnyng For our book saith, al that is writen, is writen for our doctrine And that is myn entent, wherfore I beseke you mekely for the mercy of god, that ye for me praye that crist haue mercy on me and foryeue me my giltis, and namely of my translacions of wordly vanytees, the whiche I reuoke in my retractions, as is the book of troylus, the book also of fame, the book

* See Hearne's *Robert of Glocester*, vol. ii. p. 601-5: and Peter Langtoft, vol. i. p. lvii-lviii. *Tyrwhitt's Chaucer*, vol. i. p. 113, vol. ii. p. 513, 514, 4to. edit. Tyrwhitt supposes a part only to have been interpolated: namely, that 'the beginning of the passage and the end,' made together the genuine conclusion of the Parson's tale; and that the middle part, from 'and namely' to 'of my soul,' was an interpolation. He afterwards however admits that these are 'very uncertain speculations.'

of 25. ladies, the book of y^e^ duchesse, the book of seynt valentyns day of the parlament of birdis, the talis of Caunterbury tho that sownyn vnto synne, the book of the lyon, and many other bokis yf they were in my remembrañce and many a songe and many a lecherous laye that crist of his grete mercy foryeue me the synne, But of the translacion of Boece de cōsolaciōe and other bookis as of legendis of saintis and omelies. moralite. and deuocion, that thanke I of our lord Jhesu crist & his blessid moder & alle the saintis of heuene Beseching hem that they from hensforth vnto my liuys ende sendeme grace to bewayle my giltis that it may stande vnto the sauacion of my soule, & graunte me grace of verrey repentance, confession, & satisfaction to doo in this present lif, thurgh the benigne grace of hym that is kynge of kyngis and preest of alle preestis that bought vs with the precyous blood of his herte, so that I may be one of hem at the day of dome that shal be sauid. Qui cū patre et spū scō viuit et regnat deus. Per omnia secula seculorum Amen.'

No copy of this work has yet been found with the name or device of the printer subjoined; though I strongly incline to believe that some such distinction marked the volume on its first appearance. The paper of this work is of superior character: but the right side or margin of the press work, in the Parson's tale, is, like the earlier productions of Caxton's press, in very bad register (as printers term it). A full page has 29 lines; and the character of the type is similar to the facsimile at p. 232 ante. This copy, although not tall, is in very sound and beautiful condition. The copy in his Majesty's library, formerly in West's, is the only perfect and genuine one known: that in the library of Merton College, Oxford, wanting 3 leaves. The present is most tastefully bound, in olive-colour morocco, by C. Lewis.

869. The Tales of Canterbury. *Without Place or Date.* Folio.

Second Edition. The prologue of this edition, with which the work commences, on sign. a ij, is unluckily imperfect in the present copy; but the reader will find the whole of it reprinted in the *Typog. Antiq.* vol. i. p. 295-6. It is a very interesting one; and we learn from it that Caxton published the previous impression from a corrupt and 'incorrect text which had been brought to him 11 years past.'

One of the 'gentlemen' who had purchased his former impression, 'came to him and said that that book was not according in many places unto the book that Geoffrey Chaucer had made.' Caxton replied, that he had printed it faithfully according to his copy. The gentleman rejoined—that his father was in possession of a much more perfect copy of the original text of the poet—that he set a high value upon it—but that if Caxton 'would imprint it again, he would get the same book for a copy.' 'Howbeit (continues our printer) he wist well that his father would not gladly depart from it: to whom I said, in case that he could get me such a book true and correct, that I would once endeavour me to enprint it again, for to satisfy the author.' The gentleman procured the book from his father, and Caxton printed it accordingly. Mr. Tyrwhitt has informed us of the superiority of this text to that of the previous impression.

The copy under description is in many respects so imperfect, that a faithful account of it would be no guide to the collector in procuring a perfect one. I shall however describe the material portions of it, and endeavour to compensate for deficiences, by a representation of the *Cuts* or *Figures* of some of the PRINCIPAL CHARACTERS, with the text of their description faithfully subjoined. The reader has already had fac-similes of the WIFE OF BATH, and the OXFORD SCHOLAR in the *Typog. Antiq.* vol. i. p. 300. As these are the first GRAPHIC EMBELLISHMENTS* of the text of our first (and perhaps greatest) poet, they cannot fail to be interesting to the curious.

The cut of the KNIGHT, on sign. a iij, is here wanting. The Squire is thus represented by the Artist and the Poet.

[*The arrangement of the text in this and other places depends upon the placing of the cuts.*]

* The beautiful picture upon the subject of the procession or journey of the above Characters, towards Canterbury, executed by Mr. Stothard, and engraved by Mr. Bromley, is equally known and admired by the tasteful in the fine arts.

THE SQUIRE.

Wyth hym ther was hys sone a yong squyer
A louer and a lusty bacheler
Wyth lockys crulle* as they were leyd in presse
Of twenty yer of age he was I gesse
Of hys stature he was of euene lengthe
And wonderly delyuer and of greet strengthe
And he had be som tyme in chyuauchye
In flaundrys In Artoyse And in Pycardye
And born hym wel as of a lytyl space
In hope to stonden in hys ladyes grace
Enbrowded was he as it were a mede
Al ful of fresshe flourys whyte and rede
Syngynge he was or floytynge al the day
He was as fresshe as is the moneth of May

* Sic.

Short was hys gowne wyth sleuys longe & wyde
Wel couthe he sitte on hors & therto fayre ryde
He couthe songys make and wel endyte
Jouste and daunce portraye and eke wryte
So hote he loued that by nyghter tale
He slepte no more than a nyghtyngale
Curteys he was lowly and seruysabyl
He carf beforn hys fader at the tabyl

THE YEOMAN.

A yeman hadde he and seruantes nomo
At that tyme for he lyst to ryde so
And he was clad in cote & hood of grene
A sheef of pecok arowes bryght and shene
Vnde hys belt he bare ful thryftyly
Wel coude he dresse hys takyl yomanly

Hys arowes drouped not wyth fetherys lowe
And in hys hond he baar a myghty bowe
A not hed he had wyth a broun vysage
Of wodemannes craft coude he al the vsage
Vp on hys arme he bare a gay bracer
And by hys syde a swerd and a bokeler
And on that other syde a gay daggare
Harneysed wel and sharpe as poynt of spere
A Cristofir on hys brest of siluer shene
An horn he baar the bawdryk was of grene
A forster was he sothly as I gesse

THE PRIORESS.

Ther was also a nonne a pryoresse
That of hyr smylynge was sympyl & koy
Here grettest oth was be saynt loy
And she was clepp'd dame Eglentyn

Ful wel she songe seruyse dyuyne
Entoyued in her voys ful semely
And frensh she spak ful fetously
Aftir the scole of Stratford at the bowe
For frensh of paris was to hyr unknowe
At mete wel taught was she wyth al
She lete no morsel fro hyr lyppys fal
Ne wette hyre fyngres in hyr sauce depe
Wel coude she cary a morsel of mete

THE FRIAR.

A frere ther was a wanton & a mery
A lymytour and a ful solemne man
In alle the ordrys four is non that can
So moche of daliaunce and fair langage

* The MONK, which follows, is here defective.

He hadde made ful many a fair mariage
Of yong wymmen at hys owen cost
Vntil hys ordre he was a nobil post
Ful welbeloued and ful famylier was he
Wyth frankeleyns ouer al in hys contre
And eke wyth worthy yemen of the toun
For he had power of confession
As sayd hym self more than accurat
And of hys ordre he was licenciat
Ful swetly herd he confession
And plesaunt was hys absolucion
And an esy man to gyue penaunce

The MERCHANT follows; whose portrait answers for those of the SOMPNOUR and FRANKELEN. We shall therefore not consider it a legitimate one. Next follow the representation of the CLERK OF OXFORD; for which see the *Typog. Antiq.* vol. i. p. 300.

THE SERJEANT AT LAW.

A Serjeaunt of lawe waar and wise
Was there that oft hadde be at the paruise
That was also fulle riche of excellence
Discrete he was and of grete reuerence *
He semyd suche hys wordys were so wyse
Iustyce he was ful ofte in assyse
By patent and be playn commyssion
For hys science and hys hygh renoun
Of fees and Robys hadde he many on
So grete a purchasour was there nowher non
Al was fee symple to hym in effecte
Hys purchace myghte not be to hym suspecte

* The above cut is borrowed from the latter part of the text: the first four lines are MS. in the present copy.

Nowhere so besy a man as he ther nas
And yet he semyd besyer than he was
In teermes hadde he caas and domes alle
That fro the tyme of kyng wylliam were falle
Therto he coude endyte and make a thyng
Ther coude no wyght pynche at hys wrytyng
And euery statute coude he pleyn by rote
He rood but homely in a medle cote
A gyrt wyth a seynt of silk wyth barris smale
Of hys aray telle I no lenger tale

Next comes the Frankelin; succeeded by

THE HABERDASHER, CARPENTER, &c.

An habyrdassher ther was and a carpenter
A weble a dyer and a tapyser
And they were clothed alle in o lyuere
Of a solempne and grete fraternyte

Ful fressh and newe her geer pyked was
Here knyuys chapped were not wyth bras
But al wyth siluer wrought ful clene and wel
Here gyrdelis and hyr powchys euery del
Wel semed eche of hem a fayr burgeys
To sitten in the yeld halle at the deys
Euerych for the wysdom that he can
Was happely forto be an aldyrman
For cateyll hadde they ynow and rent
And here wynys wold it wel assent
And ellis certayn they were to blame
Hyt is ful fayr to be called madame .
And go to the vygyllis al before
And haue a mantel rially I bore

THE COOK.

A Cook they hadde wyth hem for the nonys
To boylle the chykens & the mary bonys

And powder marchaunt tart and galyngale
Wel knew he a draughte of london ale
He coude roste sethe broylle and frye
Make Mortrewys and wel bake a pye
But grete harm was it as it thoughte me
For on hys shynne a mormal had he
And blank manger made he wyth the best

The SHIPMAN follows; who is succeeded by the Physician. This portrait, however, answers for that of the PARSON.

THE PHYSICIAN.

Wyth vs ther was a doctour in physick
In the world was ther none hym lyk
To speke of physick and surgerye
For he was grounded in Astronomye

He kepte hys paciente a greet deel
In houres by magyk naturel
Wel couthe he of fortune the assendent
Of hys ymages for hys pacient
He knewe the cause of euery maladye
Were it of cold hete moyst or drye
And were engendred of what humour
He was a very parfight practesour
The cause y know and of hys harm the rote
Anon he yaf to the sik man hys bote
For redy alway be hys a potewaryes
To sende hym drugges & his botecaryes
For eche of them made other for to wynne
Her friendship was not newe to begynne
Ful wel knewe he the olde Esculapius
And dyscorydes and eke Rusus
Olde ypocras, haly and eke Caliene
Serapion Rastis and eke Auicene
Auerroys damascene and constantyn
Bernard Catisden and Gylbertyn
Of hys dycte mesurable was he
For it was of no superfluyte
But of grete nourisshynge and dygestyble
Hys stody was but lytyl on the byble
In sangweyn and in perce I clad wyth all
Lyned wyth taffata and wyth sandall
And lytyl he was of hys dyspence
He kepte that he whan in the pestelence
For gold in physik is a cordyal
Therfor he loued gold in especyal

The WIFE OF BATH, the PARSON,* and the PLOUGHMAN, follow.

* The '*poor Parson*' was proverbial in Chaucer's time: the description of him begins thus:

A good man ther was of religyon
And was a poure parson of a toun
But riche he was of holy thought & werk
He was also a lerned man and a clerk
That crysten gospellis trewly wold preche
Hys parishons deuoutyly wolde he teche
Benygne he was and wonder dylygent
And in aduersite ful pacient
&c. &c. &c.

THE MILLER.

The Myllere was a stout carle for the nonys
Ful byg he was of braun and bonys
That proued wel for oueral there he cam
At wrastlynge alwey he wolde haue the ram
He was short shuldred brood a thycke quarre
Ther was no dore that he nolde heue of the barre
Or breke it at rennynge wyth hys hed
Hys berd as ony sowe or fox was reed
And therto brood as it were a spade
Vpon the cop right of hys nose he hade
A werte and ther on stood a tufte of heris
Rede as the bristeles of a sowes eris
Hys nostrellis blak were and wyde
A swerd and a bokeler baar he by hys syde

Hys mouth as greet was as a furneys
He was a Jangler and a goliardyes
And that was most of synne and harlotryes
Wel coude he stele corn and tolle thryes
And that he hadde a thombe of gold parde
A whyt cote and a blew hood weryd he
A bagge pype coude he blowe and sowne
And therwyth he brought vs out of towne

THE MANCIPLE.

A Gentyl Mancypyl was ther of the temple
Of whyche a catour myghte take exemple
Forto be wyse in byynge of vytayl
For whethyr he payde or took by tay
Algate he waytyd so on hys achate
That he was ay before and in good state

Now is not that of God a fayr grace
That suche a lewd mannys wytte shal pace
The wysedom of an heep of lerned men
Of maystris hadde he moo than thryes ten
That were of lawe expert and corious
Of whyche there were a dosen in that hous
Worthy to be stuardyes of rente and londe
Of ony lord that is in Englond
To make hym lyue be hys owen good
In honour detles but he were wood
Othyr lyue scarsely as hym list desire
And able for to helpe al the shyre
In ony cause that myghte falle or happe
And yet this Mancypyl set al her cappe

THE REEVE.

A Reue ther was a slēdir colerik man
His berd is shaue as nygh as he can

His heris were by his eris roūd y shore
His top was dockid lik a prest before
Ful longe were his leggis and ful lene
Lyk a staf ther nys no calf y sene
Wel coude he kepe a garner and a bynne
Ther was none auditour coude of hym wynne
Wel wyst he by the droughte and by the rayn
The yeldynge of hys seed and of hys greyn
Hys lordis sheep hys neet and hys deyrie
Hys swyne his hors his stoor & his pultrye
Was holly in thys reuys gouernyng
And by hys couenaunt yaf the rekenynge
Syth hys lord was twenty yere of age
Ther coude noman brynge hym in arerage
Ther nas baylly ne noon other hyne
That he ne knewe his sleyghte or hys couyne
They were of hym adrad as of the deth
Hys wonynge was ful fayr vp on a heth
Wyth grene treys shadowed was hys place
He coude better than his lord purchace
Ful riche he was astored pryuely
Hys lord wel he coude please subtylly
To yeue & lene to hym of hys owen good
And haue thank & yet a cote and an hood
In yougthe he hadde lerned a good mystere
He was a wel good wryght a Carpentere
Thys reue sat vpon a wel good stot
That was al pomel gray and hyghte scot
A long surcote of Perce vp on hym he hadde
And by hys side he baar a rusty bladde
Of norfolk was thys reue of whyche I telle
Beside a toun men calle Bladyswelle
Tuckyd he was as is a frere aboute
And euer he rood the hynderest of the route *Sign.* c j.

The representations of the Sompnour, the Pardoner, and the Host, conclude these short introductory pieces on the reverse of C iv. The Tales of the respective Characters, before briefly described, commence with that of the Knight; and the following exhibits the order in which the characters are described, and the succession of the Tales.

1. Knight.
2. Squire.
3. Yeoman.
4. Prioress.
5. Monk.
6. Friar.
7. Merchant.
8. Clerk of Oxford.
9. Serjeant of Law.
10. Frankelen.
11. Haberdasher.
12. Cook.
13. Shipman.
14. Doctor in Physic.
15. Wife of Bath.
16. Parson.
17. Ploughman.
18. Miller.
19. Manciple.
20. Reeve.
21. Sompnour.
22. Pardoner.
23. Host.
24. Knight's Tale.
25. Miller's ditto.
26. Reeve's ditto.
27. Cook's ditto.
28. Man of Law's ditto.
29. Merchant's ditto.
30. Squire's ditto.
31. Frankelen's ditto.*
32. Wife of Bath's ditto.
33. Friar's ditto.
34. Sompnour's ditto.
35. Clerk of Oxford's ditto.
36. Nun's ditto.
37. Chanons Yeman's ditto.
38. Doctor of Physic's ditto.
39. Pardoner's ditto.
40 Shipman's ditto.
41. Prioress's ditto.
42. Rhyme of Sir Topas.
43. Chaucer's Tale.
44. Monk's ditto.
45. Nun Priest's ditto.
46. Manciple's ditto.
47. Parson's ditto.

Of the cuts, illustrative of the preceding characters, those of the *Knight*, the *Monk*, the *Clerk of Oxford*, the *Serjeant at Law*, and the *Host*, are wanting in the present copy; but if I am not mistaken, these cuts were used, or copied, in Pynson's edition of Chaucer's works, of the date of 1526; (See *Typog. Antiq.* vol. ii. p. 515,) and in that of Kingston, of the same works, of the date of 1561, Folio.

It might be considered somewhat unpardonable to omit a fac-simile of the portrait of the author himself. Accordingly the ensuing one—which also represents Sir Topas—may be considered the earliest engraving extant of Chaucer:

* The following six lines are not in the previous edition:

Perauenture an heepe of you ywys
Wyl holden hym a lewd man in thys
That he wyl put hys wyf in jeopardye
Herkeneth the tale or ye on hym crye
She may haue better fortune than you semeth
And whan that ye han herd the tale, demeth *Sign.* q iiij. v.

There are three sets of signatures; each having 8 leaves to the set—except as follows. First, a to v in eights; v having only 6: next, aa to ii in eights, ii having but 6. Lastly, A to K in eights, inclusively. It has been before observed that the copy under description is imperfect. Indeed it is almost equally painful and difficult to enumerate its deficiencies. The proheme of Caxton, and the prologue of the poet, are wanting; as are signatures a vj; b i; c iiij, v, viij, d i, ij, iij, iiij, v, vj; ii vj; and the whole of the last signature, K. This copy had been in the collections of Ratcliffe and Herbert; and the latter informs us that the omissions, supplied in manuscript, are in the hand writing of Ratcliffe. Imperfect, however, as the copy appears—it is a very desirable acquisition; since the rarity even of fragments of it is extreme. The library of St. John's College, Oxford, contains a perfect and beautiful copy.

870. Boecius de Consolacione Philosophie. *Without Place or Date.* Folio.

Beneath the above title, on the recto of the first leaf, at top, we read the fo lowing distich, in Caxton's largest lower-case type:

Carmina qui quondam studio florente peregi
Flebilis heu mestos cogor in ire modos

The English text follows immediately, thus: 'aLas I wepyng am constrained to begynne vers of soroufull matere,' &c. A full page contains 29 lines. Each section, or chapter, has a Latin sentence prefixed, in large lower-case type; followed by the English version of the author's commentary, in the same type with which the *Jason, Dicts and Sayings*, and first edition of the *Mirror of the World* are executed: and from the irregularity of the register, towards the right margin, I have no doubt that this volume was executed before the year 1480. There are neither numerals, signatures, nor catchwords. The work begins, as above, without prologue or introduction, and concludes on the recto of the 90th leaf, thus:

Explicit boecius de
consolacione philosophie

The epilogue of Caxton follows; the whole of which is reprinted in the *Typog. Antiq.* vol. i. p. 304-5. From this, we understand that the version is Chaucer's; for whose soul the printer calls upon his readers to pray, thus: 'And furthermore I desire & require you that of your charite ye wold praye for the soule of the sayd worshipful man Geffrey Chaucer, first translatour of this sayde boke into englissh & enbelissher in making the sayd langage ornate & fayre. whiche shal endure perpetuelly. and therfore he ought eternelly to be remẽbrid. of whom the body and corps lieth buried in thabbay of westmestre beside london to fore the chapele of seynte benet. by whos sepulture is wreton on a table hongyng on a pylere his Epitaphye maad by a Poete laureat. whereof the copye foloweth &c.'

As the leaf (the last in the volume) containing this epitaph, is often wanting, and as the matter itself is interesting, I subjoin it the more readily:

Epitaphiū Galfridi Chaucer. per
poetam laureatū Stephanū surigonū
Mediolanensē in decretis licenciatū

P perides muse si polsunt numina flet⁹
Fūdere. diuinas atqz rigare genas
Galfridi vatis chaucer crudelia fata
Plangite. sit lacrimis abstinuilse nephas
Vos coluit viuēs. at vos celebrate sepultum
Reddatur merito gracia digna viro
Grande decus vobis. ē docti musa maronis
Qua didicit meli⁹ lingua latina loqui
Grande nouū qz dec⁹ Chaucer. famāqz pauit
Heu qtum fuerat prisca britāna rudis
Reddidit insignem maternis versibz. vt iam
Aurea splendescat. ferrea facta prius
Hunc latuilse virū nil. si tot opuscula vertes
Direris. egregiis que decorata modis
Socratis ingenium. vel fontes philosophie
Quitquid* ꝛ archani dogmata sacra ferunt
Et q̄scunqz velis tenuit dignilsimus artes
Hic vates. puo conditus hoc tumulo
Ah laudis qtum preclara britannia perdis
Dum rapuit tantū mors odiosa virum
Crudeles parce. crudelia fila sorores
Non tamen extincto corpore. fama perit
Viuet in eternum. viuēt dum scripta poete
Viuant eterno tot monimenta die
Si qua bonos tangit pietas. si carmīe dign⁹
Carmina quicecinit tot cumulata modis
Hec sibi marmoreo scribantur verba sepulchro
Hec maneat laudis sarcina summa sue

* Sic.

Galfridus Chaucer vates. et fama poesis
Materne. hac sacra sum tumulatus humo

Post obitum Caxton voluit te viuere cura
Willelmi. Chaucer clare poeta tuj
Nam tua non solum compressit opuscula formis
Has quoqz ꝫ laudes. iussit hic esse tuas

In the whole, 93 leaves: as specified in the authority before referred to. The paper of this work is of unusual substance, and the copy under description (from the Alchorne Collection) is large and sound; although occasionally soiled. There are various old ms. memoranda, at the beginning, in the margins, and at the end. Among them, are the names of *Francis Howard*, *Ambrose Niclas*, and *Nicholas Morgan*. The memoranda are in the Latin, Spanish, and English languages; but, as far as they can be decyphered, they seem to be of no importance whatever. From the conclusion of one of them ['God saue the Qeene'] it is probable that the earliest is of the time of Queen Elizabeth. There are also the dates 1633 and 1662.

This copy is in old russia binding.

871. The Book of Fame. *Without Place or Date.* Folio.

On the recto of the first leaf, a ij, (a j being blank) we observe the commencement of the poem in the following manner:

The book of Fame made by Geffery Chaucer

Od torne vs euery dreme to good
g For it is wonder thyng by the rood
To my wyt, what causyth sweuenys
On the morowe, or on euenys
And why theffect folowyth of some
And of some it shal neuer come
Why that it is bispon
And why thys, a reuelacion

Why thys a dreme, why that a sweuen
And not to euery man, lyche euen
Why thys a fanton, why they oracles
I note, but who so of thyse mpracles
&c. &c. &c.

A full page has 38 lines or verses. As this is the original work from which Pope composed his celebrated *Temple of Fame*, a few specimens may not be unacceptable; especially as similar ones have been given at the foot of Pope's text: some of which may be compared with the following. The prelude to the vision is thus:

For neeur syth I was born
Ne woman els me by forn
Mette I trowe sted fastly
So wonderful a dreme, as dide I
t He tenthe day of decembre
The whyche as I can remembre
I wyl make inuocacion
Wyth a deuoute specyal deuocion
Vnto the god of slepe anone
Thât dwellyth in a caue of stone
Vpon a streme that cometh fro lete
That is a flode ful vnswete
Besyde a folke that men clepe cymerye
Ther slepeth ay thys god vnmerye
Wyth hys slepy thousand sones
That allewey to slepe, her woon is. a ij *rev.*

The account of *Dido and Æneas* has great interest. I shall select only a small portion of it;

Ther sawe I graue, how Eneas
Told to Dido euery caas
That hym was tyd vpon the see
And efte grauen was how that she
Made of hym shortly at a worde
Her lyf, her loue, her lust, her lord
- - - - - - - - - -
For he to her a traytour was
Wherfor she slowe her self alas

Lo how a womman doth amys
To loue hym that vnknowen is
For euery trust, lo thus it faryth
It is not all gold that glaryth
For also browke I myn hede
Ther may be vnder goodly hede
Couerd many a sherewd vyce
Therfore be no wyght so nyce
To take a loue only for chere
Or for speche or frendely manere
For thus shal euery womman fynde
And swere, how he is vnkynde
Or fals prouyd, or double was
Alle thys saye I by Eneas
And dido, and her nece loste
That louyd alto sone a ghoste
Therfore I wyl saye o prouerbe
That he that fully knoweth the herbe
May saufly leye it to hys eye
Wythouten drede that is no lye *Sign.* a v.

From the *Second Book* we are presented with the following spirited passage :

And I adoun gan to loke tho
And behelde feldes and pleynes
Now hylles, and now mounteynes
Now valeyes, and now forestes
And now vnnethe grete bestes
Now ryuers, now grete cytees
Now townes, now grete trees
Now shyppes sayllyng in the see
But thus sone, in a whyle he
Was flowen fro the ground so hye
Eat alle the world as to myn eye
Nomore semed than a prykke
Or els the eyer was so thykke
That I myght it not decerne
Wyth that he spack to me so yerne
And seyde, seest thou ony token
Or ought, that in the world is of spoken
I sayd nay, no wonder is
Quod he, for neuer half so hye as thys

Nas Alysaunder of Macedo
Kynge, ne of Rome dan Scipio
That saw in dreme poynt deuys
Heuen and helle and paradys
Ne eke the wryght Dedalus
Ne hys sone Nyse Icharus
That flawe so hye, that the hete
Hys wynges malte, and he fyl wete
In myd the see, and there he dreynte
For whome was made a grete compleynt
Now torne vpward, quod he, thy face
And beholde thys large space
Thys eyer, but loke that thou ne be
A drad of hem, that thou shalt see
For in thys regyon certeyn
Dwelleth many a cytezeyn
Of whiche speketh dan plato
These ben the eyrissh bestes lo
And tho sawe I alle the meyne
Bothe goon and also flee
Lo quod he, caste vp thyn eye
See yonder lo the Galaxye
The whyche men clepe the mylky weye
For it is whyt, And so$\bar{m}$e perfeye
Callen it watlyng strete
That ones was brente wyth the hete
Whan the sonnes sone the rede
That hyte Pheton wold lede
Algate hys faders carte and gye
The cart hors gan wel aspye
That he coude, no gouernaunce
And gan for to lepe and daunce
And bere hym vp and now doun
Tyl he sawe the Scorpyoun
Whyche that in heuen, a signe is yet
And he for fere, lost hys wyt
Of that, and lete the reynes gon
Of these hors and they anon
Can vp to mounte and doun descende
Tyl bothe eyer and erthe brende
Tyl Jubiter, lo at the laste
Hym slowe, and fro the cart caste

Lo is it not a grete myschaunce
To lete a fole haue gouernaunce *Sign.* b v.

The description of the Castle upon the Hill, or the *Palace of Fame*, is in Chaucer's most rich and animated style:

So that the grete beaute
The cast crafte and curiosite
Ne can I not to yow deuyse
My wytt may it not suffyse
But nctheless alle the substaunce
I haue yet in my remembraunce
For why, me thought by seynt gyle
Alle was of stone of beryle
Bothe the Castel and the tour
And eke the halle and euery bour
Wythoute peces or Joynynges
But many subtyl compassynges
As babeuwryes and pynnacles
Ymageryes and tabernacles
I sawe eke and ful of wyndowes
As flakes fallen in grete snowys
And eke in euery of eche pynacles
Were sondry habytacles
In whiche stoden all they wythouten
Ful the castel all abowten
Of alle maner of mynstrallis
And gestours that tellen talis
Bothe of wepyng, and of game
And of alle, that longeth vnto fame
There herd I pleye on an harpe
That sowned wel and sharpe
Hym Orpheus ful craftely
And on hys syde fast by
Sat the harper, Oryon
And gacides Chyryon
And other harpers many one
And the bryton Glaskyryon
And smale harpere, wyth her gleys
Sat vnder hem in dyuerse seys
And gon on hem vpward to gape
And counterfeted hem as an ape

Or as crafte counterfete kynde
Tho sawe I hem behynde
A fer from hem, as by hem selue
Many thousand tyme twelue
That made lowde mynstraleyes
In cornmuse or shalemeyes
And many an other, pype
That craftely began to pype
Bothe in dowted and in rede
That ben at festes wyth the brede
And many a floyte and lytelyng horn
And pypes made of siree of corn
As haue thyse lytel herde gromes
That kepen bestis in the bromes. *Sign.* b viij, ci.

The genius of the poet seems to rejoice in the description of such resplendent scenery:

Lo how shold I telle alle thys
Ne of the halle eke, what nede is
To tellen yow that euery wal
Of it, and roof and flore wyth al
Was plated half a fote thykke
Of gold, and that was not wykke
But to proef in alle wyse
As fyne as doket of venyse
Of whyche to lyte in my powche is
And were sette as thyck as owchys
Ful of the fynest stones fayre
That men reden in the lapydayre
Or as grasses growen in a mede
But it were al to longe to rede
The names, And therefore I pace
But in thys ryche lusty place
That fames halle, called was
Ful moche prees of folk, ther was
No gronyng for so moche prees
But al an hye vpon a dees
Sat on a see Emperyal
That was made of a Rubye Ryal
Whyche a Carbuncle is y callyd
I sawe perpetuelly y stalled

A femynyn Creature
That neuer formed by nature
Suche another thyng I say
For altherfyrst soth to say *Sign.* c iij.

But a limit must be assigned to these extracts. The signatures extend to d, in eights: d having only 5 printed leaves, and a blank one. On the recto of d v, the conclusion of the poem,* and the subjoined colophon are thus:

Wherfor to studye and rede alway
I purpose to doo day by day
Thus in dremyng and in game
Endeth thys lytyl book of Fame
Explicit.

I fynde nomore of this werke to fore sayd, For as fer as I can vnderstōde, This noble man Geffrey Chaucer fynyshyd at the sayd conclusion of the metyng of lesyng and sothsawe, where as yet they ben chekked and maye not departe, whyche werke as me semeth is craftyly made, and dygne to be wreton ϒ knowen, For he towchyth in it ryght grete wysedom ϒ subtyll vnderstondynge, And so in alle hys werkys he excellyth in myn oppynyon alle other wryters in our Englysshh, For he wryteth no voyde wordes, but alle hys mater is ful of hye and quycke sentence, to whom ought to be gyuen laude and preysyng for hys noble makyng and wrytyng, For of hym alle other haue borowed syth and taken, in alle theyr wel sayeng and wrytyng, And I humbly beseche ϒ praye yow, emonge your prayers to remembre hys soule, on whyche and on alle crysten soulis I beseche almyghty god to haue mercy Amen

Emprynted by wylliam Caxton

* At the top of the last page, opposite the third line, there is printed (whimsically enough), by Caxton himself, the word 'Caxton.'

The reverse is blank. There are few of Caxton's colophons which contain more interesting observation than the preceding. The copy here described is of such large and genuine dimensions, that a duplicate of the last leaf, (d v, containing the colophon as above—at present in his Lordship's possession,) is shorter by full 3 inches, and about one inch smaller in width. Few volumes, among those from the press of Caxton, exhibit so desirable an aspect. It was formerly in Ratcliffe's collection, and is in old red morocco binding, with a broad border of gold on the exterior.

872. Troylus and Cresside. *Without Place or Date.* Folio.

This copy, although clean and sound, is in a very imperfect state. The first page is complete; but the second not so. The 4th page is also incomplete. Signatures *e* iij; *h* j; *m* iiij; and *m* v are wanting; as are the whole of the signatures *p* and *q*. This copy was formerly in the collection of West: and is in old red-morocco binding.

873. A Book for Travellers. *Printed at Westmestre by London. Without Date.* Folio.

'In what collection a perfect copy of this work is to be found, I am unable to mention: such a book must be a great curiosity.' This observation was made * upwards of five years ago; without the hope or expectation of ever having it in my power to gratify the reader by a full and faithful description of a *complete* copy of this extraordinary production of the press of Caxton. The volume before us, fortunately for its Noble Owner, is not only perfect, but of very ample dimensions; and was obtained about four years ago, of Mr. Miller, the bookseller, for 105*l.*: it having been formerly in the curious collection of Mr. Lister Parker. It is unquestionably among the very scarcest and most curious of the books printed by the Father of our Press. It has neither numerals, signatures, nor catchwords; and is executed in the smallest of Caxton's types, like those of the *Chronicle*, *Polychronicon*,

* *Typog. Antiq* vol. i. 315, 317.

Confessio Amantis, &c. A full page has 42 lines. The entire volume, of only 25 leaves, is executed in double columns, in the form of a vocabulary; the French being to the left, and the English to the right. The commencement of it, at top of the recto of the first leaf, will afford a correct idea:

Frenſſhe	Engliſſh
Cy commence la table	Hier begynneth the table
De cest prouffytable doctrine	Of this prouffytable lernynge.
Pour trouuer tout par ordene	For to fynde all by ordre
Ce que on vouldra aprendre	That whiche men wylle lerne

The table then goes on to describe the several heads or subjects, into which the work is divided. This work may be considered a compendium of almost every known topic: theology: household matters: birds: beasts: fishes: fruits: viands: drinks: merchandise: arts, &c. &c. It also embraces the several orders of society. I subjoin a few interesting specimens—from much curious matter which is unavoidably left untouched:

Tondeurs pigneresses fileresses	Sheremen kempster spynsters
Des lormiers et armurers.	Of bridelmakers and armorers
Des tailliers & vieswariers.	Of tayllours and vpholdsters
Des taincturiers & drappiers.	Of dyers and drapers
Des boulengiers & cordewaniers.	Of bakers and shoomakers
Des escripuains & arceniers	Of skriueners and boumakers
Des moulniers & bouchiers	Of mylnars and bochiers
Des poissonners & teliers	Of fysshmongers and of lynweuers
Des chandeliers & libraries	Of ketelmakers and librariers
Des gauntiers & corbelliers	Of glouers and of maundemakers
Des painturers & vsuriers	Of paintours and vsuriers.
Des couureurs de tieulles & destrain	Of tylers and thatchers.
Des charpentiers & feultriers	Of carpenters and hatmakers.
Des chauetiers et boursiers.	Of cobelers and pursers.
Des cousturiers et especiers	Of shepsters and spycers
Des coultiers et hosteliers.	Of brokers and hosteleers
Des touriers et cuueliers	Of kepars of prisons and coupers
Des mesuriers et messagiers	Of metars and messagiers
Des chartons et changiers	Of carters and chaungers

Des mōnoyers et pastesiers.	Of myntemakers and pybakers
Des jougleurs & teneurs.	Of pleyers and tawyers.
Des vairriers et serruriers	Of makers of grey werke and lokyers
Des gorliers et huchiers.	Of gorelmakers and joyners.
Des parcenniers	Of parchemyn makers *Fol.* 1.
Nomme les metaulx	named the metals.
Qui sensieuent.	Whiche folowe
Fer achier plomb estain	Yron steell leed tynne.
Keuure & arain.	Coppre and bras.
Or argent choses dorees	Gold siluer thinges gylt.
Choses dargentees	Thinges siluerid.
Coroyes a claux dargent.	Gyrdellis with nayles of siluer
Samture de soye.	Corse of silke
A bouche dargent.	With bocle of siluer
Boursses ouuries a leguille	Purses wrought with the nedle
Che sont marchandises	Thise ben marchandises
Eguilles espengles	Nedles pynnes
Aloyeres tasses	Pawteners tasses.
Coffyns & escriptoires	Coffyns and penners.
Abesnes graffes	Alles poyntels
Coruets a encre	Enke hornes
Contiaulx forches.	Knyues sheres.
Huuettes de soye	Huuves of silke
Coyfes dhommes	Coyfes for men.
Pendoyrs de soye	Pendants of silke.
Lachets lannieres	Laces poyntes
Soye vermeylle	Reed silke.
Verde gaune	Grene yelowe
noire soye	Black silke
De ces soyes	Of thise silkes
Faitton bordures.	Make me broythures
Chi feray ie fin	Here I shall make an ende
Et diray des grains.	And shall saye of graynes.
Bled fourment.	Corn whete
Soille orge	Rye barlye
Auaynne vesches.	Otes vessches.
Feues poys	Benes pesen
De ces choses suy ie lasses	Of thise thinges I am wery
Si que ie men reposeray	So that I shall reste me

Fol. 10. *rev.*

a Dam amaine cha.
mon cheual tantost
Se luy metz
La selle et le frain.
Je cheuaucheray
La iay promyse a estre.
A vng parlement
Ou a vng annyuersaire.
Regarde sil est ferres
Des quatre piets
Se il nelest
Si le maine ferrer
Abraham cest faict
Tenes montes
Chausies vous housiaux
Vous esperons.
Puis vous desiunes
Amchois que vous departes.
Adryan on en ales vous
Se vous alles mon chemyn
Je vous tenroye companye.
Si en serroye moult joyeulx
Alart or en alons
Saus arrester
Se nous voulons venir.
Ainssi comme nous
Et les aultres auous promis
Abel ou vendt on.
Le meillour vin de cest ville
Dictes le nous
Nous vous en prions
Andrieu le meillour venton
A la rue des lombars.
Car ie lay assaye
Cest dung plein tonniel
Du pris de viij. deniers.
En le premier tauerne
Que vous trouueres
Andrieu va querre
Vng quart et demy

a Dam bryng hyther.
My hors anone
And sette on hym
The sadel and brydle
I shall ryde.
There J haue promysed to be
To a parlamente
Or to a yeres mynde
Beholde yf he be shoed
On four feet
Yf he be not
So lede hym to be shoed.
Abraham hit is done
Holde sitte vp
Do on your bootes
Your spores
Syth breke your fast
Er ye hens departe
Adryan where well ye goo.
Yf ye goo my way
I shall holde you companye
So shall J be moche glad
Alarde now goo we.
Withoute tarieng
If we wylle come
Lyke as we
And the othir haue promised
Abel where selle men
The beste wyn of this toune.
Saye it vs
We pray you.
Andrew the beste selleth me
In the strete of lombardis.
For I haue assayed.
Hit is of a full fatte.
At pris of viij. pens
And the first tauerne
That ye shall fynde
Andrew goo fecche.
A quart and an half.

Et te fais bien mesurer	And doo the well to be meten
Si buuerons vng troit	So shall we drynke a draught.
Nous desiunerous des trippes	We shall breke our fast with trippes
De la foye du poumon	Of the lyuer of the longhe
Vng piet du buef.	A foot of an oxe
Vng piet du porke	A foot of a swyne
Vng teste daux	An hede of garlyke
Se nous desiunerous	So shall we breke our faste
Et buuerous becq a becq	And shall drynke becke to beck
Ancel mets la table	Ancelme sette the table
Et les estaulx	And the trestles
Laue les voirs	Wasshe the glasses
Respaulme la hanap	Spoylle the cuppe
Dresce a manger	Dresse to ete
Taille du pain.	Cutte brede
Laue le mortier	Wasshe the mortier
Et le pestiel	And the pestel
Fay nous des aulx	Make vs somme gharlyk
Nous en arons toute iour	We shall haue all the day
Plus chault en nous membres	More hete in our membres
Arnoul verses du vin	Arnold gyue vs wyne
Et nous donnes a boire.	And gyue vs to drynke
Non feray ie poyle des aulx.	I shall not I pylle the gharlyk.
Alles amchois lauer	Goo erst wasshe
Vons* beuuries bien a temps	Ye shall drynke well in tyme
Aubin est a le porte	Aubin is at the gate
Mais alhuys	But at the dore
Va se le laisse ens.	Goo late hym in. *Fol.* 12.

The concluding section, terminating the volume at fol. 25, is thus:

Si commencies ainsi.	So begynne all thus
Comme est declare cy apres	As is declared here after
v Ng deux trois	o Ne tweyne thre
Quatre chincq six	Foure fyue sixe
Sept huyt nenf † dix	Seuen eight nyne ten
Vnze douze treze	Enleuen twelue thirtene
Quatourze quinze seze	Fourtene fiftene sixtene
Dixsept dixhuyt	Seuentene eyghtene
Dixnenf ‡ vingt.	Nynetene twenty
Trente quarante	Thretty fourty

* Sic. † Sic. ‡ Sic.

Chincquante soixante.	Fyfty Syxty.
Septante huytante	Seuenty eyghty.
Ou quatre vingt	Or four score.
Nonante cent	Nynty hondred
Deux cents	Two hondred
Mille cent mille.	A thousand a hondred thousand.
Vng million	A myllyon
Ainsi toudis montant	Thus alle way mountyng.
Une liure de strelins	A pound sterlings
Une marcq que vault.	A marcke that is worth
Deux uobles dangleter	Two nobles of Englond
Une liure de gros	A pound grete
Monoye de flaundres	Moneye of flaundres
Une soulde que vault	A shellyng that is worth
Trois gros ou douze deniers	Thre grotis or twelue pens
Une gros vault quatre deniers	A grote is worth four pens
Ung denier vne maille	A peny a halfpeny
Ung quadrant vne mite.	A ferdyng a myte
Cy fine ceste doctrine	Here endeth this doctrine
A westmestre les loundres.	At westmestre by london
En formes impressee.	In fourmes enprinted.
En le quelle vng chescun	In the whiche one euerich
Pourra briefment aprendre.	May shortly lerne.
Fransois et engloys	Frenssh and Englissh
La grace de sainct esperit	The grace of the holy ghoost
Veul enluminer les cures	Wylle enlyghte the hertes
De ceulx qui le aprendront	Of them that shall lerne it
Et nous doinst perseuerance.	And vs gyue perseueraunce .
En bonnes operacions	Jn good werkes
Et apres ceste vie transitorie	And after this lyf transitorie
La pardurable ioye & glorie	The euerlastyng ioye and glorie

Fol. 24-5.

The last 7 lines are all that appear on the recto of fol. 25 and last. This precious and unique volume is tastefully bound by Lewis in blue morocco. Another copy, with a few leaves supplied in ms. is in the collection of his Grace the Duke of Devonshire.

874. The Lyf of Saint Katherin of Senis. *Without Place or Date.* Folio.

This book exhibits another of those puzzling peculiarities, which it is difficult to account for satisfactorily. We have here the same type and mode of printing, which distinguish, not only the *Golden Legend* of 1493, (described at p. 269 ante) but, in part, the *Treatise of Love*, described in a subsequent page: that is to say, the large lower-case type, in each of these three publications, is precisely the same, and such as was used by W. de Worde; while the smaller type, forming the body of the text, in the work first referred to, and in the present one, are exactly similar, and partake more of the Caxtonian character. The first capital initial of the text, in the volume before us, is an ornamental one, and such as I have not discovered in any book with the name of Caxton subjoined. A fac-simile of it appears as the second letter [H], at page cxxiv of the 1st vol. of the *Typog. Antiq.* See also the present edition fully described at p. 317 of the same volume of the same work.

The whole impression is executed in double columns, and a full page contains 44 lines. At top of the first column, on a j, we read the following prefix:

¶ Here begynneth the lyf of saint
Katherin of senis the blessid virgin
¶ Andi* filia et vide

The first signature, *a*, has 8 leaves: from *b* to *p*, inclusively, the signatures run in sixes; and the last signature, *q*, has only 4 leaves. The *Life of St. Katherine of Senis*, ends on the recto of p v; and '*The Revelations of St. Elizabeth, the King's Daughter of Hungary*,' commence on the reverse of the same leaf. These latter terminate the volume, with the following concluding sentence, on the recto of q iiij:

¶ Here enden the reuelacions of sepnt
Elysabeth the kynges doughter of hun-
garye,

* Sic.

The printer's large device is beneath. The reverse is blank. This is not only a scarce book, but, if space had allowed, the reader should have been convinced that it is among the most amusing *Saintly Romances* of its age. The present desirable copy is in russia binding.

875. Lyf of Ihesu Cryste. *Without Place or Date.* Folio.

On the recto of a ij (the first leaf a j being blank) we read at top:

¶ Incipit Speculum vite Cristi

AT the begynnyge of the prohemy of the booke that is cleped the myrroure of the blessyd lyf of Jhesu Cryste the fyrst parte of the monedaye, &c.

The first two leaves contain the summaries or heads of the work. At the end of them we read 'Expliciunt Capitula Sequitur prohemium.' The proheme follows on a iiij, and fills 4 leaves. At the commencement of it, we observe the following prefix:

Thys booke the forsaid Clerke Bonauenture spekynge to the woman forsaid in hys proheme begynneth in thys maner sentence ¶ Bonauenture Incipit

Beneath is a wood-cut of the author, St. Bonaventure, presenting his book to the 'forsaid woman.'

On the recto of A viij, the text of the work begins, according to the copper-plate fac-simile in the *Typog. Antiq.* vol. i. p. 320; except that that representation of it is far from being faithful* as a specimen of the wood-cut and type. It is rather extraordinary that all the books, printed in the character of the present—namely, *The Royal Book*, 1484, and the *Doctrinal of Sapience*, 1489—exhibit embellishments of far greater delicacy and truth, than those usually discoverable in the productions of Caxton's press. The cuts of the *Annunciation*, the *Salutation*, and the *Adoration of the Magi*; taken from *sign.* b v, *recto*; c ij *reverse*; d ij *reverse*: are corroborative of the foregoing remark.

* The same defect is attached to the wood-cut fac-similes of the *Descent into Hell*, and the *Ascension*; in the above work.

There are running titles, specifications of the chapters, and marginal annotations throughout: and the text ends on the reverse of t iij (in eights) thus:

¶ Jhesu lord thy blessyd lyf, helpe and comforte oure wretchid lyf. Amen. soo mote it be
Explycit speculum vite Cristi complete,
¶ In omni tribulacione, temptacione. necessitate ⁊ angustya. succurre nobis pijssima virgo maria Amen.

The printer's large device occupies the following and last leaf. The present is a fair sound copy, in russia binding. It was obtained at the Roxburgh sale, and perfected (in 2 leaves only) from a copy previously in his Lordship's possession, and now in the library of Mr. Freeling. The Duke of Devonshire is also in possession of a fine copy.

876. The Werke of Sapience. *Without Place or Date.* Folio.

The work begins thus, on the recto of the first leaf, a ij—a i being blank.

He labero⁹ ⁊ pe most merueylo⁹ werkes
Of sapience spn firste regned nature
t My purpos is to tell as writen clerkes
And specyally her moost notable cure
In my fyrst book I wyl preche ⁊ depure
It is so plesaunt vnto eche persone
That it a book shal occuppe alone

Sone after this I shal wysedom descrpue
Her blessyd howshold, and her wonnyng place
And than retourne vnto her actes blyue

As she them wrought by tyme, processe & space
Al this mater she taught me of her grace
I spak with her, as ye may here and rede
For in my dreme I mette her in a mede
&c. &c. &c.

As a very full account of this rare and interesting volume appears in the *Typog. Antiq.* vol. i. p. 325-330, it only remains to add, that it contains signatures, a to e, inclusively, in eights. On the reverse of e iiij, we read four stanzas, of which the following are the 1st, 3rd, and 4th:

There was the lady clennesse wel arrayed
Deuocyon and dame vyrgynyte
Dame contynence and chastyte the mayde
Dame loulynesse and dame stabylyte
Enlumyned fresshe echone in theyr degre
These seruen fayth as they couthe deuyse
With blysse they song, & sayd vpon this wyse
If better is to trowe in god aboue
Than in mankynd or in many other thyng
Who troweth in hym, for he can kepe and loue
Theyr lust fulfylle, & graũt them theyr askyng
And in his gospel eke a worthy kyng
He sayd hym self in me, who lust byleue
Though he be dede ywys yet shal he leue

O cursed folk with youre Idolatrye
Whiche in fals goddes setten youre delyte
Blynd dome: and deth is al youre mametrye
Of stok and stone, men may suche karue & thwyte
Leue theym for fals with sour and despyte
In our one god cast anker and byleue
Though ye were dede, he can make yow leue

He is al lyf whan youre goddes be dede
They haue a tyme, and he is sempyterne
They are but erthe, and brought lowe as lede

He regneth god aboue the heuen superne
Blyssed be he. for he no grace wyl werne
To them, that wyl in hym beset theyr byleue
And though they dye ywys yet shal they lyue

Explicit Tractatus de Fide et Cantus famule sue

The two remaining leaves are occupied by a table of moral duties, printed in double columns, and having this prefix in long lines:

Thefe thynges folowyng is euery Crysten man and woman holde, and bounde to lerne, and to conne to theyr power in waye of theyr faluacyon

The leaf forming e viij, is necessarily blank. The present may be considered a sound and beautiful copy, and is in blue morocco binding.

877. Diuers Fruytful Ghostly Maters. *Emprynted at Westmynstre. Without Date.* Quarto.

This very rare and diminutive volume is divided into three treatises; each treatise having a distinct set of signatures. With the exception of the copy of it, in the public library at Cambridge, I am unable to notice any other than the one here under description; which was obtained at the sale of the Merly Library, for not less a sum than 194*l.* 5*s.* On the recto of the first leaf, A j, we read the title; in 4 lines and a half, as given in the *Typog. Antiq.* vol. i. p. 330; of which, in this copy, the first two lines are partly obliterated. From this title, we learn that the first treatise is translated from a latin work entitled Orologium Sapiencie. This first treatise occupies the signatures, A to M, inclusively, in eights. On the reverse of M viij:

¶ Thus endith the treatyse of the vij poyntes of true loue ϒ euerlastyng wysdom, drawen of the boke that is wryten in laten na med Orologiū fapiēcie

¶ Emprynted at westmynstre.

¶ Qui legit emendet, prefforem non repre hendat

¶ Wyllelmū Caxton. Cui de⁹ alta tradat

The second treatise, commencing also on A j recto, treats of TRIBULATION; as the ensuing title announces.

HEre begynneth a lytill shorte treatyse that tellyth how there were. vij maysters assembled togydre euerycheone asked other what thynge they myghte best speke of that myght plese god, and were moost profitable to the people. And all they were accorded to speke of tribulacyon.

This second Treatise extends to D, inclusively, in eights. On the recto of D viij:

¶ Thus endeth this treatyse shewynge the xij. proffites of tribulacyon .·:.

Beneath, is a wood-cut in two compartments: the bottom one exhibits the mocking and crowning of our Saviour, similar to what appears at page 15 ante. On the reverse of this leaf, is Caxton's large device. The third Treatise follows, on aa (j) recto, having a prefix in 10 lines, from which we learn that it relates to the RULE of ST. BENNET. It occupies only 20 leaves: namely, *a* and *b* in eights, and *c* with four leaves. On the recto of c iiij, at bottom, we read

Explicit.

¶ Of your charite praye for the translatour of thys sayd treatyse,

On the reverse is a more extended imprint, followed by a recapitulation of the subject matter of the entire three treatises. At bottom, it is thus:

¶ Emprynted at weſtmynstre by deliryng of certeyn worshipfull perſones: .

A full page of each of these treatises contains 24 or 25 lines. The present copy has been cleansed and perfected with success, and is most brilliantly bound in olive-colour morocco, by C. Lewis.

878. The Curial of Maystere Alain Charretier. *Without Place or Date.* Folio.

The first leaf of this singularly scarce and slender tract (of only 6 leaves) is wanting in the copy under description. The remaining 5 leaves are entire, but almost destitute of margin from the unskilfulness of an ancient binder.* A full page contains 38 lines, and the whole impression is upon signature *i*, without numerals or catchwords. For an account of the first leaf, see *Typog. Antiq.* vol. i. p. 338. I subjoin the whole of the three concluding pages.

'And yf thou demandest, what is the lyf of them of the courte I answere the brother, that it is a poure rychesse, an habundance myserable, an hyenesse that falleth, an estate not stable, a sewrte tremblynge, and an euyl lyf, And also it may be called of them that ben amorouse a deserte lyberte, Flee ye men flee and holde and kepe you ferre fro suche an assemblee, yf ye wyll lyue wel and surely, and as peple wel assured vpon the Pyuage, beholde vs drowne by our owne agreement, and mespryse our blyndenes, that may ne wylle knowe our propre meschyef, for lyke as the folysshe maronners, whyche somtyme cause them self to be drowned, by theyr dyspourueyed aduysement, in lyke wyse the courte draweth to hym and deceyueth the symple men, and maketh them to desire and coueyte it, lyke as a pybaulde or a comyn womman wel arayed, by her lawhynge and by her kyssynge, The courte taketh meryly them that comen therto, in usynge to them false promesses, the courte laweth atte begynnyng on them that entre, and after she grymmeth on them, and somtyme byteth them ryght aygrely, The courte reteyneth the caytyuys whiche can not absente and kepe them

* The cause of this 'shorn' state of the margin was, that the above copy, a copy of the *Parvus Chato*, and of the *Book for Travellers*, were all cut down to the size of a small quarto volume; when purchased by Lord Spencer. His Grace the Duke of Devonshire obtained the latter copy from his Lordship.

fro thene, and alday adnewe auctoryse and lorshippe vpon suche as they surmounte, The courte also by errour forgeteth ofte them that beste seruen, And dyspende folyly her propre good for ten ryche them that ben not worthy, and that haue ryght euyl deseruyd it, And the man is vnhappy that is taken in, and had leuer to perysshe, than to yssue and goo out, And ther to lose hys cours of nature, wythout euer to haue hys franchyse and lyberte vntyl hys deth, Beleue surely brother and doute nothynge that thou excersysest ryght good and ryght prouffytable offyce yf thou canst wel vse thy maystryse that thou hast in thy lytyl hous, and thou art and shal be puyssaunt as longe as thou hast and shal haue of thy self suffysaunce, For who that hath a smal howshold and lytle meyne and gouerneth them wysely & in peas, he is a lorde, And somoche more is he ewrous & happe as he more frely maynteneth it, As ther is nothyng so precious vnder heuen, as for to be of sufficient comynycacion wyth franchyse, O fortuned men, O blessyd famyllye where as is honeste pouerte that is content with reson without etyng the fruytes of other mennes labour, O wel happy howse in whyche is vertue wythout fraude ne barat, and whyche is honestly gouerned in the drede of god and good moderacion of lyf, There entre no synnes, There is a true and ryghtful lyf, whereas is remorse of euery synne and where is no noyse, murmure ne enuye, of suche lyf enioyeth nature, and in smale eases lyueth she longe, and lytyl and lytyl she cometh to playssaunt age and honeste ende, for as seyth Seneke in hys tragedys, Age cometh to late to peple of smale howses, whyche lyue in suffysaunce, But emōg vs courtyours that be seruauntes to fortune, we lyue disordynatly, we waxen old more by force of charges than by the nombre of yeres, And by defaulte of wel lyuyng we ben wery of the swetēnes of our lyf, whyche so moche we desire and haste to goo to the deth the whyche we so moche dred and doubte, Suffyse the thēne broder to lyue in peas on thy partye, & lerne to contente the by our meschiefs, ne mesprise not thy self so moche, that thou take the deth, for the lyf, ne leue not the goodes that thou shalt be constrayned to brynge, For to seche to gete them after wyth grete wayllynges and sorow, whych shal be to the horryble and harde to fynde, Fynally I praye the, counseylle and warne the, that yf thou hast taken ony holy and honeste lyf, that thou wyl not goo and lese it, and that thou take away that thought and despyse alle thy wyl for to come to court, and be content to wythdrawe the wythin thenclose of thy pryue hous, And yf thou haue not in tyme passed known that thou hast ben ewrous and happy, thenne lerne now to knowe it fro hens-

forth, and to god I comande the by thys wrytynge which gyue the hys grace, Amen

Thus endeth the Curial made by maystre Alain Charretier Translated thus in Englysh by wylliam Caxton

Ther ne is dangyer, but of a vaylayn
Ne pride, but of a poure man enryched
Ne so sure a way, as is the playn
Ne socour, but of a trewe frende
Ne despayr, but of Ialousye
Ne hye corage, but of one Amorouse
Ne pestilence, but in grete seygnorye
Ne chyere, but of a man Ioyous
Ne seruyse, lyke to the kyng souerayn
Ne fowle name, but of a man shamed
Ne mete, but whan a man hath hungre
Ne entrepryse, but of a man hardy
Ne pouerte, lyke vnto malady
Ne to haunte, but the good and wyse
Ne howse, but yf it be wel garnysshed
Ne chyere, but of a man Ioyous
Ne ther is no rychesse, but in helthe
Ne loue, so good as mercy
Ne than the deth, nothyng more certayne
Ne none better chastysed, than of hym self
Ne tresour, lyke vnto wysedom
Ne anguysshe, but of ay herte coueytous
Ne puyssaunce, but ther men haue enuye
Ne chyere, but of a man Ioyous
What wylle ye that I saye
Ther is no speche, but it be curtoys
Ne preysyng of men, but after theyr lyf
Ne chyer but of a man Ioyous

Caxton

This precious volume is now bound in elegant olive morocco, by C. Lewis.

879. The Lyf of our Lady. *Without Place or Date.* Folio.

The copy under description, although sound and in most desirable condition, is unluckily imperfect; wanting the first two leaves, containing the table, without signatures; and the first and last leaf of signature *d*. It would appear that, although signature *h* be wholly omitted, there is no defect in signature *i* following *g*; as the concluding sentence, on the reverse of *g* viij, is repeated on the recto of *i* j, thus :*

A queſtyon aſſoyled whiche is worthyeſt of kyng wyne or woman capitulo† I bij

* Chapter lvij unaccountably follow chapter xlix.

† The following 'commendation' of Chaucer is perhaps the most interesting part of the volume :

A comendacion of chauceres capitulo xxxiiij

a Nd eke my master chauceris now is graue
The noble rethor poete of brytayne
That worthy was the lawrer to haue
Of poetrye and the palme attayne
That made first to dystylle and rayne
The gold dewe dropys of speche & eloquence
In to our tunge thrugh his excellence

And fonde the flouris first of rethoryke
Our rude speche onely to enlumyne
That in our tunge was neuer none hym lyke
For as the sonne doth in heuen shyne
In mydday spere doun to vs by lyne
In whos presence no sterre may appere
Right so his dytees withouten ony pere

Euer makyng with his light distayne
In sothfastnes who so takyth hede
Wherfore no wonder though myn herte playne
Vpon his deth and for sorow blede
For want of hym now in my grete nede
That shold allas conueye and dyrecte
And with his supporte amende and correcte

The wrong traces of my rude penne
There as I erre and goo not lyne right
But that for hene may me not kenne

This is among the scarcer volumes of the press of Caxton. Herbert (see *Typog. Antiq.* vol. i. p. 336) has printed the heads of the chapters, forming the table, as collected from the body of the work; but the copy of this impression in the Bodleian Library has the table distinctly executed on the first two leaves. On sign. a i the text begins, as given in the authority just referred to, at page 339. The signatures, to m, run in eights; but m has only 5 printed leaves: on the recto of the 5th of which, the colophon is as follows:

Enprynted by Wyllyam Caxton

This valuable acquisition to the Caxtonian department of the Library under description, was obtained from the curious library of Mr. Octavius Gilchrist; for a consideration proportionate to its worth. It has been since bound in blue morocco.

I can no more but with al my myght
With al myn herte & myn inward sight
Prayeth for hym that now lyeth in cheste
To god aboue o gene his sowle good reste

And as I can forthe I wyl procede
Sithen of his helpe ther may no socour be
And though my penne be quakyng ay for drede
Nether to clyo ne to calyope
Me list not calle for to helpe me
Ne to no muse my poyntel for to gye
But leue al this and say vnto marie

O clere castel and the chaste toure
Of the holy ghoost moder and virgyne
Be thou my helpe counceyl and socoure
And let the stremys of thy mercy shyne
In to my breste this thyrd book to fyne
That thorow thy supporte and benygne grace
Hit to parforme I may haue lyf and space *Sign.* e vij, viij.

880. The Chastysing of Goddes Chyldern. *Without Place or Date.* Folio.

The title of this work is printed nearly in the centre of the recto of the first leaf: being the only printed passage in this page. It occupies 2 lines, and nearly the whole of a 3rd, and is strictly thus:

¶ The prouffytable boke for mañes soule, And right comfortable to the body, and specyally in aduersite ϒ trybulacyon, whiche boke is called The Chastysing of goddes Chyldern

The entire impression, with the exception of the above lines, is executed in double columns, and on the reverse of the first leaf, is the preface or prologue, as follows:

'In drede of almighty god Relygyous suster a short pistle I sende you of the mater of temptacōns, whiche pystle as me thynketh maye resonably be cleped The Chastising of Goddes childern. Of this mater ye haue desyred to knowe in comforte of your sowle. But nedeful it were to you pacyently & gladly to suffre suche goostly chastysing wyth full faythe & sadde hope, and abyde his ordenaūce tyll he sende comforte by grace & bi mercy. Somtyme it falleth by the Rightwysnes & wysdom of god, the more knoweng a man hathe. the stronger ben his temptacyons. And all his cūnynge is hyd away, & stondeth hym in full lityl comfort. as for that time, in to that it plesye god for his grete pyte to comforte hym by grace, soo that in hym is oonly our knoweng. chastysing, & comfort, Also my suster I drede to wryte of suche hyghe maters. for I neyther haue felyng ne knoweng openly to declare theym in englyssh tongue. for it passeth my wytte to shewe you in ony manere of comyn langage the termes of diuynite. Also I fele myself vnworthy to haue the goostly scyence, whereby I shold knowe or haue an Inwarde feling what doctours wold meane in his holy writynge The causes considred. and many other skylfuly. I may drede to write of this chastysing But askyng helpe of god almyghty, by whoos might the asse had speche to the prophete Balaam after your desire as ferforth as I dare or know of tēptacons, I wyll shewe you in specyall & in general. & to hem remedies with some other maters that lightly wyll falle to purpose, submytyng me euermore lowly to correcyon of

wysemen & clerkes. & men of ghostly knowyng. This pistle whiche I clepe chastysīg of goddes chyldern, I wyll begyn wyth y‘ same wordes whiche our lorde Jhesu cryst sayd to his apostles, whā he hadde hem wake & pray, before he went to his passion, thise wordes I wylle folowe. & wyth hem make an ende. as god wyll gyue me grace.'

The table, which immediately follows, occupies each side of the ensuing leaf. Neither of these 2 leaves contain a signature. The text of the work commences at top of the following leaf, A j ; and from sign. A vj, the reader is presented with no incurious specimen of the nature of this work :

'Of vj. generall temptacōns & other in specyall, caplm vj.

'Noo man may. nombre tēptacyons in specyall, but some temptacōns I wyll shewe in generall. whiche falle generally to dyuers men in eche degre. & afterwarde I wylle shewe some tēptacons in specyall, wyth the whyche goostly liuers ben more specially traueylid than other men, vj. general temptacyons there ben whiche traueylen a mānes spiryte, thise temptacyons ben medlid after the settyng of a mānis bodi, that is to saye, before & behynde, & aboue & beneth, on the right side & on the lifte side, The temptacyon that is beneth is repreuable. the temptacyon that is aboue is wonderful. the temptacion that is before is dredful, the tēptacion that is behynde is vnsemely. the temptacion that is on the right side is mouable, the temptacion that is on the lifte side is greuous. The first y‘ is of beneth cometh of our owne flessh, whiche scorneth vs alday with glosīg & flatrīg. bi cause we shold folow his lust & desires, & this tēptacyon is repreuable,

'The seconde temptacon that is cleped aboue, is of our reison, whiche is the ouer parte of our soule. as whan reison assenteth, & deliteth, & is drawen to serue the flesshe, whiche shold be subget to reason, and this temptacion is wonderful.

'The thyrde temptacion that is cleped before, is wycked illsions.* & als suggestyons of the wycked deuylles. the whiche euer more whether we becom wakyng or slepyng they cast gynnes to catche vs that vneth we may scape, & this is ful dredefull, The fourth temptacyon that is behynde, is mynde & thoughte of sinnes before done wyth lykyng & plesaūce of y‘ flesshe in vanytee, or ony thyng that noughte is. and this is vnsemely, The v. temptacyon that is on the right side, is of grete prosperite. as whan all fortune & ease fallen to a man euermore abidynge wythout ony losse or dysease, This is meuable. as a byrde that

* Sic.

fleeth. whiche somtyme is soo mery, that in his beste flighte falleth downe & deyeth. and that is meuable, the sixt tēptacyon that is on the lift side, is grete aduersite. whiche somtyme brīgeth the soul in to soo grete heuynes, y' eyther it makyth him sore grutche ayenst god, orels to thynke & saye amys ayenst god. & al is to brīge him into to dispeyre, & this tēptacion is greuous, of thise vj. tēptacyons generally I clepe hem for bothe worldly man & ghostly men betraueylid wyth suche temptacions some men more, & some lesse. some wyth one. & some with an other. after dysposicion of kynde & ordenaūce & suffraūce of god, so that euery man in eche degree is somewhat traueled that moost done his besinesse to come to perfight loue, for to hem the deuyll hath moost enuye.' *Sign.* A vj.

The signatures, to H, run in sixes: H having only 4 leaves. On the recto of G iiij, we read the ensuing termination to the 'Epistle,' mentioned in the opening of the prologue:

¶ Jhu xp̄e vere quos castigas miserere, Amen.
¶ Explicit hic liber castigacōnis pueroꝝ dei.

A sort of homily occupies the remaining leaves; when, on the recto of H iiij, and last, (second column) is the concluding sentence, thus:

And I saye the surely that yf thou holde on this manere of doyng besely. wythouten styntyng. not oon ly he shall loke on the, but he shall bryngе from all manere dysease in to ful Joye ⁊ blisse, Now god grant that it myghte so be. that euer is lastyng in Trinyte.

The reverse is blank. On consulting the *Typog. Antiq.* vol. i. p. 356, it will be seen that I have described the present and the ensuing article, as one publication from the press of Caxton; but although these two articles are bound in the same volume, in the copy of them which is in the Public Library at Cambridge, and although each work is printed

in the same manner, and with the same types, having the same number of lines in each, (namely 36) yet, on reconsideration, I conclude them to be distinct works, published at two several times. This copy of the present work, which is a tall, sound, and most desirable one, was obtained at the sale of the Roxburgh Library for 140*l.* It is in dark red morocco binding.

881. Tretyse of Loue. *Without Place or Date.* Folio.

There are two considerations which induce me to arrange and describe this work as a separate article from the preceding one. First, there is a distinct title, with a date incorporated in it; and secondly, there is a distinct set of signatures: the text beginning upon A j. The title involves rather a knotty point of discussion: as the work is said therein to have been 'translated from the French into English in the year 1493:'— how then could it have been executed by Caxton, who died perhaps before the termination of the year 1491? Two suggestions present themselves in reply to this question. The first is, that an *x* too much may have been added in the date of the completion of the version; the second, and the more probable one is, that the press-work was executed in the office of Caxton, by Wynkyn De Worde, *with the types of our first Printer;* as the body of the work, as well as the small device at the end, are *decidedly Caxtonian.* We have here therefore another instance of a seeming typographical incongruity. The *Golden Legend*, of the same date, (1493) has absolutely the name of Caxton subjoined, as the printer of it!—see p. 269 ante. But we may be certain that no book, actually printed by W. de Worde, in his own office, is at present known to exist which exhibits either the type of the present work or of the Golden Legend just referred to.

The text of this work commences on the recto of A j, in the following manner:

" ¶ This tretyse is of loue and spekyth of iiij of the most specyall louys that ben in the worlde and shewyth veryly and perfitely bi gret resons and Causis, how the meruelous & bounteous loue that our lord Jhesu cryste had to mannys soule excedyth to ferre alle other loues as apperith well by the paynfull passion and tormẽtis y^{t} be suffryd for the redempcyon ther of. so that alle louis y^{t} euyr were or euyr shalbe arne*

* Sic.

not to be lykenyd to the lest parte of y^{e} loue that was in hym. whiche tretyse was translatid out of frenshe Into englyshe, the yere of our lord M cccclxxxxiij, by a persone that is vnperfight in suche werke wherfor he hūbly byseche the lernyd reders wyth pacyens to correcte it where they fynde nede. And they & alle other reders of their charyte to pray for the soule of the sayde translatour.' Then ' ¶ Canticū beate marie de dolore suo in passione filii sui plenitudo legis est dilectio.'

As this is a work of considerable curiosity and rarity, the reader may be gratified by some more generally-interesting specimen of it:

'And whan they had all the nyght tormented him, and doon him all the harme and shame they coude. On the morne they assembled theym all togyder. and Iuged hym to the most shamefull deth that they cowde thynke, whyche was to be hanged vpon the crosse, vpon an hyghe mountayne betwene two theues, wherof this verse is sayd.

'Dismas et gismas medio diuina potestas, Et cum iniquis deputatus est,

'Dysmas the tone theef hynge on that one parte, and Gysmas y^{e} other theef on the other parte, and betwene them henge the diuyne mageste, this was our lorde Ihesu criste, And whan he was Iuged, the cruel tourmentours and hangmē trussed the heuy wood of the crosse vpon his backe, as sayth saynt Iohan the euangeliste, Aduxerūt eum et cetera, They ledde Ihesu oute of the cyte, and hymself beringe his harde crosse, soo feynt & wery, that vnneth myghte he bere it, wherof he sayth by dauyd. Qm̄ defecit in dolore vita mea, my lyff and my force faylleth me in sorow and payne, And whan they sawe he myght not goo so spedely as they wold. they toke wyth force a stronge man that passed by the waye, whiche was namyd simon, And made hym ayenst his wylle to bere the crosse. the sooner to haast the dethe of our lorde Ihesu cryst,

'And whan they took fro hym the crosse to delyuer to symon. they smote our lorde ful cruelly, Theñe came there wymmen of galilee folowyng our lorde, and wepte full peteously, And made full grete sorowe to see hym suffre soo moche shame and payne withoute deserte

'And whan he sawe thyse wymen were soo sore: he had full grete pyte, And sayd to theym,

'Filie Iherusalem nolite flere super me, &c.

'Doughters of Iherusalem wepe ye not for me, but for yourselfe, and your chylderne, For the dayes shall come whā ye shall saye, blessed be

the bareyne woman, and the wombes that neuer bare chylde. and the breestes that neur gaaf souke, For thenne shall ye begyñe to saye, mountayns fall on vs, and the erthe couere vs,

'The cruell Jewes ledde hym forth. and hynge hym on the crosse nakyd before all the peple in the same fowle place, where the stynkynge rotyn careyns were of the bodies of theues that they had put to deth in that same place afore,

'Alas whan he was crusifyed thus sorowfully, the cursyd traytours escryed hym soo shamfully, & sayd, Mouētes capita sua dixerunt vath qui destruit templum dei, et in tribus diebus illud reedificat, salua teipsum. si filius dei es descende de cruce: They brandysshyd theyr hedes, and sayd in scorñ, see him here that same that wylle destroye the temple of god, and make it ayen wythin iij dayes, now saue thiself yf thou be the sone of god, Come downe of the crosse where thou arte hanged, Thus cryed the felon Iewes See that same that auaũted hym* hymself to saue other folkes, and hymselfe he maye not saue,

Sign. C. iiij. v.

A little onward, on the recto of C vj, we have the ensuing finishing stroke to the melancholy picture just described:

'O homo considera filium virginis illusum, spictis linidum, plagis confixum clauis, A man beholde the sone of the virgyn marye soylid wyth fowle spittynges. all blody of his woundes, and percyd wyth nayles, Take hede of the kyng of angels beyng on the crosse, pale to the deth, fowle in flessh, passe bi this, And take kepe whā ye see the fygure how he is a man mekely bowynge. a man smyten wyth shamfull deth. A man lyke vnto a mesell, A man of all sorowes apperynge on his body and all wrapt in sorowe, And yet whan he was past all the anguyssh payn and shame that he myght suffre in his lyf for the loue of his loue† mānes soule, they dyde hym after hys deth the grettest shame they cowde thynke. For they wold not bery hī amonge other Iewes, but wythoute the towne, as a man that were acursed, And his blessid soule descended in to helle, for to destroye the mortall enmyes of his loue mannes soule, And to fetche theym oute that longe had abyden hym there'

The following bibliographical memoranda, connected with this volume, have been supplied by a ms. notice of Herbert.

On sign. F. iij rect. '¶ Here endeth the lamentacōn of our lady, whiche she had in y^e^ passion of our sauyour, ¶ Here begynneth a treatyse

* Sic. † Sic.

moche prouffitable for reformacōn of soules defoyled wyth ony of the vij dedely synnes,' On sign. G iij rev. '¶ Here foloweth a Treatise that spekyth of the vertu. & of the braūches of the appultree. whiche is expouned morally: as foloweth here after,' On H j rev. '¶ HEre ben declared the signes wherby men may seke the loue of our lorde,' H ij rev. '¶ How fayth exhorteth the persone to esschewe & haue in contempt all euyl thoughtes, & to reduse thēself in al poyntes to good werkes vnder the hope of diuyne grace,' On H 4. rev. 'Here begynneth a techynge by manere of predycacyon made to the people by mayster Alberte conteynyng ix. artycles. ¶ Mayster Alberte Archebysshop of Coleyne sayd these wordes in the persone of Jhesu cryst,' ¶ The fyrste is this. Gyue a peny for my loue in thy lyfe whyle thou hast power and helthe &c. The seconde is wepe one tere for my suffraunce & passion &c. ¶ The thirde is this, breke thy slepe, & thy owne wylle whan thou mayst doo it to worship & prayse me. &c. ¶ The fourth is this, kepe the fro euyll sayeng of thyn neyghbour, & hurt no body wylfully, &c. ¶ The v. is this suffre Joyfulli a hard worde whā men say to the for the loue of me. &c. ¶ The vj. is herberow the poor, & doo good to theim that ben nedy. &c. ¶ The vij. is doo good to thy power in all y^{t} thou may, & put peas & loue amonge thy neyghbours, &c. ¶ The viij is this, yf you desire oni thyng eyther for soule or for body. or for ony other thīg, or caas, pray therfore hertly to myself, & it shall plese me more & better for the, than yf my moder & all the sayntes in heuē praied me for the, so moche it pleseth me thyne owne prayer wyth tru hert. ¶ The ix. is this, loue me souerainly ouer al creatures of good herte, of good loue & true, & this shall plese me more & be better for y^{e} than yf there wer a pyller that retchid from erthe to heuen, & sharpe as rasours, & were possible that y^{u} myghtest goo vpon this pyller. & come down ayen euery day & not dey Jt pleyseth me more that thou sholde loue me faythfully wyth all thy soule. and wyth all thy herte enteerly.

(Herbert adds, but from what part I cannot discover)

1. And this shall pleyse me better. & more shall auayle the, than yf mē gaaf after thy dethe for the a hepe of siluer, that were as hye as frō erth to y^{e} skye.
2. that J haue suffrid for the & for thy syñes, & it shall pleise me more, & be better for the, than yf y^{u} wepte asmoche of teres as is water in y^{e} see, for ony other thyng y^{t} is vayn & chaūgeable,
3. & it shall pleyse me more. & be better for the than yf men sende xij. knyghtes in good quarell for the after thy deth

4. & this shall plese me more & be better for the than yf thou wentest barefote so long y^t^ men might folow the by the trackes of thy blood.

5. & this shal pleise me more & better for the, than yf it myght be that you suffredst as many roddes to be broken vpon thy body as myght lye on a grete feld

6. & thou shalt pleyse me more & be better to the, than yf you fastyd xl. yere brede & water,

7. & it shal pleyse me more & better to the, than yf you were euery day rauyssht to heuen,

On H 5. rect. ¶ Here begyñen dyuerse treatises & ensamples of saynt poul, & other doctours of diuynite.

On H vj, rect. ‘¶ Thus endeth this present boke whiche treateth fyrst of y^e^ gloryous passion of our Sauyour, and of the compascyon that his blessyd moder had therof, And also sheweth in a nother treatyse folowyng wherfore we ought to loue our sauyour more than ony other thynge, ¶ Also sheweth another treatise moche prouffytable for reformacyon of soules defoyled wyth ony of the vij. dedely synnes. ‘¶ Jtem a nother treatyse shewynge the signes of goostly loue. ‘¶ Jtem treatise of the vertues. & of the braūches of the appultree whiche is expowned morally as is before expressyd, ¶ Also folowīg is declared wherby men maye seke the loue of our lorde Jhesu cryst. ¶ And the last treatyse of this forsayd boke speketh to exhorte y^e^ persone to eschewe, and haue in cōtempe all euyll thoughtes, And to reduce theymself in all poyntes to good werkes, vnder y^e^ hope of dyuyne grace:

Whiche boke was lately translated oute of frensh in to englisshe by a right well dysposed persone, for by cause the sayd persone thought te it necessary to all deuoute peple to rede, or to here it redde, And also caused the sayd boke to be emprynted.

The last sentence terminates the volume: the signatures running in sixes. Beneath it is Caxton's smallest device.

The copy under description was obtained from the choice Collection of Mr. Roger Wilbraham, for a sum proportionate to its intrinsic curiosity and rarity. It is in very sound condition, and has been recently bound in purple morocco by C. Lewis.

882. Statutes. *Without Place or Date.* Folio.

This truly valuable and uncommon volume was obtained of Mr. Triphook, the bookseller, for a comparatively moderate sum.* In the *Gentleman's Magazine*, vol. lxxxi, p'. i. the following full, and it is deemed satisfactory, account of it was given by me to the public.

'It will be seen, in my first volume of Ames, p. 354, that *only a fragment* of the Statutes printed by Caxton was then known. By great good fortune, a copy of a complete series of the acts, passed in Henry the VIIth's reign, up to the period of Caxton's decease, and printed by Caxton himself, is now deposited in the noble library of Earl Spencer. From this copy I proceed to submit the following account; adhering to the ancient orthography only in the opening sentence.

'The kynge our souereyn lorde henry the seuenth after the conquest by the grace of god kyng of Englonde and of Fraunce and lorde of Irlonde at his parlyamēt holden at Westmynster the seuenth daye of Nouembre in the first yere of his reigne, To thonour of god and holy chirche, and for the comen profyte of the royame, bi thassent of the lordes spirituell and temporell, and the comens in the sayd parliamēt assēbled, and by autorite of the sayd parlyamente, hath do to be made certein statutes & ordenaunces in maner & fourme folowyng:' *Sign.* a ij, *recto.*

In this Session of Parliament the following acts were passed: [The titles are here printed in modern orthography.]

1. *Fermedowne.*
2. *Against strangers made denizens to pay customs, &c.*
3. *No protection* [*to*] *be allowed in any court at Calais.*
4. *Corrections of Priests for incontinence.*
5. *Against Tanners & Cordiners.*
6. *Felde* [*in bateyll*].
7. *Against Hunters.*
8. *For Reparations of the Navy.*

* It was discovered to be a production of Caxton's press, in a volume of some tracts printed by W. de Worde. Mr. Triphook had made up his mind to dispose of this volume for about 3*l.* 3*s.*: but Lord Spencer, on its being ascertained to be a genuine production of Caxton's press, very readily presented him with 50 guineas for the Statutes alone; returning the other tracts.

The opening of this chapter, or preamble of the act, may cause an Englishman now to smile. 'Item in the said parliament it was called to remembrance, of the great *minishing* and decay that hath be[en] now of late time of the navy within this realm of England, and idleness of the mariners within the same; by the which this noble realm, within short process of time, without reformation be had therein, shall not be of ability and power to defend itself,' &c. *Sign.* a vij, *rect.*

9. *Silk Work.*

10. *Revocation of King Richard's act against Italians.*

In the second parliament, were the following:

1. *Giving of Livery.*

2. *Taking of Maidens, Widows, and Wives, against their will, is made Felony.*

3 *Letting to bail of persons arrested for light suspicion.*

4. *Deeds of Gifts of Goods to the use of the maker of such gifts be void.*

5. *Dry Exchange.*

6. *Exchange and Rechange.*

7. *Concerning Customers.*

8. *Employment.*

9. *Against the Ordinaunce of London of going to Fairs.*

10. *Damage given in a Writ of Error.*

11. *Clothes, to be carried over the sea, [to] be barbed rowed and shorn —except, &c.*

12. *Retainder.*

At the end of this chapter, mention is made of the *Bow:* and I conceive, from the commencement of the paragraph, that it is a fresh section or chapter, with the title omitted. It begins thus: 'Item, for as much as the great & ancient defence of this realm hath stood by *the Archers & Shooters in long bows*, which is now left and fallen in decay for [from] the *dearth* and *excessive price* of long bows, it is therefore ordained, &c. that if any person, or persons, &c. sell any long bow over the price three shillings iiij [qu. four pence?] that then the seller or sellers of such bow forfeit, for every bow so sold, over the said price, x shillings to the king.' *Sign.* c iiij, *rev.*

If Ritson had been aware of this statute, he would most probably have quoted it in his curious disquisition upon ancient archery: *Robin Hood*, vol. i. p. xxxvij, &c.

13. *Felony.*

14. *Expiratur.*

In the ensuing parliament, in the 4th year of Henry VIIth, were enacted the following:

1. *For Commissions of Sewers.*
2. *Finers.*
3. *Against Butchers.*

—This act sets forth, in the preamble, that the King's subjects and parishioners of the parish of St. Faith and St. Gregory in London, nigh adjoinant unto the Cathedral Church of [St.] Paul's &c. ben greatly annoyed and envenemed [envenomed] by corrupt eires [airs] engendered in the said parishes by occasion of blood and other fouler things, by occasion of the slaughter of beasts and scalding of swine, had & done in the butchery of St. Nicholas Flesshamels, whose corruption, by violence of unclean and putrified waters, is borne down through the said parishes, and compasseth two parts of the palace where the King's most royal person is wont to abide, when he cometh to the cathedral church for any act there to be done, to the Jubardouse [jeopardous] abiding of his most noble person, & to over great annoyance of the *parishens* there.' &c. *Sign.* c viij, *rev.*

4. *Protections for passers into Britany.*
5. *Annulling of Letters Patent made to any spiritual person to be quit for payment of dysmes or gathering of the same.*
6. *Annulling of Letters Patent of any office in the forest of Inglewood.*
7. *That all Letters Patents, made to yeomen of the crown, and grooms of the king's chamber, for lack of their attendance, be void.*
8. *Price of Hats and Bonnets.*

—'Item, that where afore this time it hath be daily used, and yet is, that certain craftsmen named *Hatmakers* & *Capmakers* doon sell their hats & caps at such an *outerageous* price, that, where an hat standeth not them in xvj pence they will sell it for iij shillings or xl pence; and also a cap, that standeth not them in xvj pence, they will sell it for iiij shillings, or v shillings—and by cause they know well that every man must occupy them, they will sell them at none *esear* [easier] price, &c. it is ordained &c. that no Hatter nor Capper nor other person shall not put to sale any hat to any of the king's subjects above the price of xx pence the best; nor any cap above the price of ii shillings [and] viij pence the best at the most' &c. *Sign.* d iiij. *rect.*

9. *Of Wine and Toulouse Wood.*
10. *For keeping of Fry of Fish of the Sea in Orford Haven.*

—'it is so that, in late days for a singular *covetise* [covetousness] & lucre in taking of a few great fishes, certain persons have used to set and ordain certain boats, called *stall boats*, fastened with anchors, having with them such manner [of] unreasonable nets and engines, that all manner [of] fry and brood of fish, in the said haven multiplied, is taken and destroyed, as well great fishes unseasonable, as the said fry & brood to number innumerable. With the which fry & brood the said persons with part thereof feed their hogs, and the residue they put and lay it in great pits into the ground, which else would turn to such perilous infection of air, that no person, thither resorting, should it abide or suffer &c.—and also causeth great scarcity of fish in that countries, where, afore this time, was wont to be great plenty' &c. (Then follows the enacting part.) *Sign.* d v, *rev.*

12. *A bill at the suit of Brouderers.*
13. *An act upon buying of Wools.*
14. *Actus super proclamatione.*
15. *De proclamatione facienda.*
16. *Against Thieves.*
17. *Annulling of the seal of the Earldom of March.*
18. *For the Mayor of London.*
19. *The Isle of Wight.*

—'the which is lately decayed of people, by reason that many towns and villages ben let down, and the fields diked and made pasture for beasts and cattle, and also many dwelling places farms and farmholds have of late time be used to be taken into one man's hold & hands, that of old time were wont to be in many several persons' holds & hands, and many several households kept in them, and thereby much people multiplied, and the same Isle thereby well inhabited—the which now, by th'occasion aforesaid, is desolate and not inhabited, but occupied with beasts and cattles, so that if hasty remedy be not provided, that Isle can not be long kept & defended, but open & ready to the hands of the King's enemies; which God forbid!—For remedy whereof' (Here comes the enacting part.) *Sign.* e i, *rev,*

20. *Wards.*
21. *Forging & counterfeiting of gold & silver of other lands, suffered to run in this realm, is made treason.*
22. *For keeping up of Houses for Husbandry.*
23. *Actions popular.*
24. *Carrying of Gold & silver over the Sea.*
25. *Nota de finibus.*

This latter act concludes the impression, on the reverse of signature e vij: d has 10, the rest have 8, leaves. With the exception of the margins being stained, from damp or mildew, this volume is in very desirable condition; having but one slight ms. remark, (which is at the bottom) on signature a ij, recto. The margin, in respect to size, is nearly in its original state. The type is the largest of the letters used by the printer. It may be questioned whether there are *three* perfect copies of this impression in existence. Neither Ames, Tutet, nor Herbert, had seen a copy; and the second of these authorities expressly says that 'the whole is very rare to meet with.' A full page has 31 lines. In russia binding.

883. Siege of Rhodes *Without Place or Date.* Folio.

It is rather in conformity with the arrangement made by Herbert, and followed by myself, that this book stands described in its present order; since I have very little doubt of its having been executed by Lettou and Machlinia, or by the former of these printers, rather than by Caxton. The letters, however, great and small—especially the larger ones—and some of the compound smaller ones—bear a strong resemblance to the smallest types of our first printer: but, on a comparison with those of the *Tenures of Littleton*, and of the *Ancient Abridgement of the Statutes*, printed by Lettou and Machlinia (vide post) the resemblance is quite complete.

Having been before somewhat copious upon this curious and (as at present supposed) *unique* article,* it remains only to remark that the prologue,† by John Kay the poet-laureat, occupies each side of the first leaf: the text beginning thus, on the recto of the 2d leaf:

> Pth that I haue apyed me to declare and publysshe to alle crysten people the siege of the noble and inuyncyble cytee of Rhodes:
> &c. &c. &c.

The Turkish cannon, brought to play against the walls of the city,

* *Typog. Antiq.* vol. i. p. 356; where it is printed entire. Calling it *unique*, is in reference only to another *perfect* copy.

is thus powerfully described: 'And in thees whyle, the bombardes and grete gonnes of the turkes casted downe and destryed the walles of the cytee of Rhodes, wyth so grete myghte and strenghte and with soo grete wonder: that alle they that were in Rhodes, strangers and other olde and yong of all the countreyes of crystendom sayd, that they herde neuer strokes of bombardes so grete and so horryble as thylk were'.... 'And the turkes with suche instrumentes of werre casted in to the eyere a pype full of grete stones the whyche fell vpon the houses of Rhodes and putted theym in a wrecched ruyne wyth grete murdre of theym that were within for that tyme:' *Fol.* 10, *recto.* A little before (fol. 7, recto) we are told that 'the turk had the nombre of an honderd thousand fyghtyng men, and xvi. grete bombardes euerychon of. xxii. fote of lenght, of the whiche the lest casted stones euery stone of. iv spannes in compas aboute.' The impression is entirely destitute of numerals, signatures, and catchwords; and a full page contains 26 lines. The reverse of the 24th, and last leaf, contains only 15 lines: terminating the volume, at the 15th line, with the words

Deo gracias.

Consult the note in the *Typog. Antiq.* vol. i. p. 353, for an account of the original text, and of the author, of this memorable narrative; which was probably the most popular historical manual of the xvth century. An Italian version of the original Latin is described at p. 93 ante. The copy of the impression under description, large, clean, and perfect, was obtained at the sale of the Macartney Collection in 1789,* for the trifling sum of 5*l.* 5*s.* It is in the first class of rare books, and is bound in red-morocco. There is an imperfect copy of this impression described in the *Cat. of the Harleian MSS.* 1808. vol. ii. p. 165, n°. 1632. That copy appears to want the two last leaves.

We may conclude this extensive and very interesting series of 'Books Printed by William Caxton,' with the insertion of the following article, from the press of the same printer;—of which a facsimile (but executed in too heavy a manner) appears in the *Typog. Antiq.* vol. i. p. cii. This article is, in fact, an *Advertisement for the publishing of Missals* 'in usum Ecclesiæ Sarisburiensis; *in the pica letter;*' and

* See the *Bibliomania*, p. 542-3: note.

the public are requested therein, not to pull down the advertisement. This copy was formerly in the collection of Dr. Farmer; and is a mere slip of paper, printed on one side, about 3 inches in width. Mr. Douce has another copy of it. It is as follows:

If it plese ony man ſpirituel or temporel to bye ony pyes of two and thre comemoraciōs of ſalisburi vſe enpryntid after the forme of this preſēt lettre whiche ben wel and truly correct, late hym come to weſtmonester in to the almonestrye at the reed pale and he ſhal haue them good chepe.:·

Supplico ſtet cedula

OXFORD BOOKS.

Books Printed in The University of Oxford.

884. Expositio Sc^ti. Ieronomi in Simbolum Apostolorum. *Printed at Oxford, with the date of* 1468. Quarto.

First Book supposed to have been printed at Oxford. My opinion upon the genuineness of the date of this impression may be gathered from the note at p. 412 of the 3rd volume of this work. Another allusion to the same subject will be found at page 117, note. Upon the maturest reflection, and on repeated examination of the singular book under description, I adhere strongly to the opinion before entertained,* and conclude this volume to be *antedated* x years before its actual completion. Errors of a like nature are familiar to those who have made the History of Early Printing a branch of their studies. Two points, however, are necessary to be adduced as the grounds of such an opinion. First, this edition contains *signatures;* and no other printed work is known, which exhibits the same typographical distinction, before the year 1470, or rather 1472 : see p. 36 ante.

* Mr. Singer—whose privately-printed little volume upon the subject of this book has been before mentioned—and who, in that volume, concurred in a *former* opinion of mine, that the date *was genuine*, and the work the production of a foreign printer employed here —is now, with myself, of a contrary opinion: the appearance of the *signatures* rendering a different conclusion the more probable one—and that we should read 1478 for 1468.

Secondly, if this volume were actually printed at Oxford in 1468, how are we to account for the total cessation of the Oxford Press during a space of ten years — when it seems to have been rather actively and constantly exercised *after* the year 1478? The answer to the latter question has been—'the breaking out of the civil Wars:' but this answer is incomplete—since it is but fair to conclude that the same cause would have produced the same effect *at London*; and yet CAXTON continued his labours without interruption during that period!*

A question however may be started upon the foregoing remarks — arising out of a consideration of the types—used, not only in *this*, but in the *subsequently-described* work, and in a *third* one, *Egidius, de Peccato Originali*, 1479. (at present not in this Collection) Were these types ever used in ENGLAND? I incline to think they were NOT. They are evidently of the character of those of the Low Countries or of Germany, and very dissimilar from such as were used by ROOD and HUNT, at the same place, and within a few years after. And it is difficult to conceive, why, if a fount of letter had been employed at Oxford for two successive years only, with which *only three* books are at present known to have been executed, a different fount should have been selected by subsequent printers at the same place—where, probably, only one press was worked? We may observe, moreover, that in the books executed with the type of the present work, *no name of printer* is subjoined. On the other hand, sufficient instances may be adduced of books having been executed at *one* place, with the name of a *different* place in the colophon. Reverting however to the present curious volume, which has given rise to these observations, we may allow, with Mr. Singer, that 'it must be considered as no mean ornament to any typographical collection.' That gentleman believes it to have been actually printed at Oxford, but the point is yet, I submit, 'sub judice.' It only remains to be accurate in the description of it.

This book is executed in types, of which the fac-simile of its colophon will afford a very accurate idea. Each full page, containing 25

* It was not till after the above inference was drawn, that, on consulting LEWIS's *MSS. relating to the History of Printing*, I found the following corroborating passage—'It is not easy to account for a press being set up here [at Oxford] and only employed in printing a single book, and then standing still eleven years.' p. 98. Again: 'And if it be objected that the press was stopped on account of the *Civil War* being renewed in 1469, yet all things were settled in 1471, and Caxton's press worked at Westminster in the same period.' p. 100.

lines, is nearly 4 inches $\frac{6}{8}$ in length, by exactly 3 inches in width. That part of the register, which regards the setting up of the page towards the right margin, is almost uniformly irregular. There are signatures, but neither numerals nor catchwords. The first page, which is a full one, on the recto of *a i*, presents us with the commencement of the work, thus:

Incipit exposicio sancti Jeronimi in
simbolum apostoloruz ad papaz laurētiū
m Ichi quidem fidelissime
laurenti ad scribendum animus
tā non est cupidus quā nec ido=
&c. &c. &c.

The signatures *a*, *b*, *c*, *d*, have each 8 leaves; but the last signature, *e*, contains 9 printed leaves, and one blank leaf: which latter is also contained in the copy under description. On the reverse of *e* ix, beneath the 13th line of text, we have the singular colophon, of which the ensuing is a fac-simile:

Explicit exposicio sancti Jerōmi in
simbolo apostolorum ad papam laurē
cium Impressa Oxonie Et finita An
no domini · M · cccc · lxviij · xvij die
decembris ·

This copy is tall, although rather narrow; but is in sound and most desirable condition. It was obtained for the extraordinary sum of 150*l.* and is the eighth copy at present known: a copy of it being in each of the following libraries: namely, in the Bodleian, in that of the Public Archives, and of All Souls College, at Oxford: in the Public Library at Cambridge (imperfect at the beginning): and in the libraries of the Earl of Pembroke, the Marquis of Blandford, and his Majesty. The present copy is elegantly bound in olive-colour morocco, by C. Lewis.

885. ARISTOTELES. ETHICA. Latinè. *Printed at Oxford.* 1479. Quarto.

This impression contains the Latin version of LEONARD ARETIN; and on sign. *a ij* (*a j* being blank) we read the commencement of the preface, thus:

> Incipit prefacio leonardi aretini in libros ethicorum
>
> On nouū ēē cōstat bea tissime pater sed iam in de ad antiquis frequen tissime vsitatum vt qui ĩarum studijs insinuant homines. laborum fuoruz*

On the recto of the ensuing leaf, *a iij*, the text of the work commences. A full page contains 25 lines. The signatures, from *a* to *y*, run in eights: *y* having only 6 leaves. On the recto of *y vj*, is the ensuing colophon:

> Explicit textus ethicorum Aristotelis per leonardū arretinū lucidissime transla tus correctissimeqz. Impressus Oxoniis Anno dm̄. M. cccc. lxxix.

The reverse is blank. The observations made upon the preceding volume, preclude the necessity of further remark upon this present SECOND PRODUCTION OF THE OXFORD PRESS: only we may cursorily observe that, the form of the capital letter Q, is here correctly attended to; while, in the previous work, it seems to be uniformly printed *laterally*—or the tail occupying an horizontal, instead of perpendicular, direction. The copy under description may possibly be considered matchless, for size and condition: having, almost throughout, rough edges at bottom and on the side margin. It was perfected from two copies: one in the Alchorne Collection, and the other, obtained

* Sic.

with equal readiness and liberality, from Mr. Freeling—out of a volume containing many singular pieces of early typography. It is bound in olive-colour morocco, in the usually tasteful style of binding of C. Lewis.

886. Iohannes Latteburius. In Threnos Ieremiæ. *Without Name of Printer or Place.* 1482. Folio.

It is upwards of six years since I examined a copy of this work, in the Bodleian Library, with the '*Expositio Alexandri de Alexandria in Tres Libros Aristotelis de Anima;* ' printed by Theodoric Rood of Cologne, [having his name subjoined] in the University of Oxford, in the year 1481'—and finding the type, paper, and mode of setting up the page, in that work, exactly conformable with the same in the present volume—the inference seemed to be correct, that Rood actually printed each of these works. The number of lines, however, in the first mentioned work, is only 38 to a full page: in the one under description, there are 40.

If it be asked whether *either* of these works were *actually printed at Oxford,* I am free to confess that they carry with them rather the appearance of *foreign workmanship;* and that they are, in all probability, the production of a *Cologne Press.* At least, while on the one hand I am not able to bring to my recollection any *Low-Country type,* exactly of the same form and mode of working with that of the present—on the other hand, it is quite clear and conclusive, that the type and method of printing observable in the work *here next described,* and in the colophon of which Rood and Hunt seem to boast of the typographical merit of the English, are wholly dissimilar from any thing we observe in the present, or in the preceding, production.

We have here, in the first place, a wide, full-charged, and extremely ornamental border (composed of birds, flowers, and fruits) which has never appeared in any other acknowledged production of the Oxford press; and, secondly, there are capital letters, occasionally introduced in the margins, which seem peculiar to the impression before us—as an Oxford early printed book. But our description need not be very extended. The recto of a ij (a j being blank) exhibits the border just mentioned, with the commencement of the text, thus:

In nomine patris et filii et spiritus sancti Amen ultimo. Mathei

There are two sets of signatures: first, a to ʒ, inclusively, in eights: then, A to I, kk, and L, in eights. On L vij, reverse,

Explicit exposicio ac moralisacio tercij capituli trenorū Jheremie pro phete. Anno dnī M.cccc.lxxxij. ulti, ma die mensis Julij

Next, a blank leaf (forming L viij). On M i, the table begins. M has 8 leaves; N 6, and O v printed, leaves: O vj being blank. On the reverse of O v is the ensuing colophon:

Explicit tabula sup opus trenorū compilatū per Johannem Lattebu. ry ordinis minorum.

There are neither numerals nor catchwords. The signatures are wretchedly worked; and the type is of a thin, disproportionate, and unpleasing aspect. The paper however is of an excellent texture. The present is a sound and desirable copy; elegantly bound by Herring in dark calf, with gilt leaves. Herbert notices a copy, 'partly on paper and partly on vellum,' in the library of the Dean and Chapter at Westminster. The book is neither rare nor dear.

887. PHALARIS. EPISTOLÆ. Latinè. *Printed by Rood and Hunt. Oxford.* 1485. Quarto.

This is in many respects a very curious and desirable volume; and was obtained, at a great price, at the sale of the Merly Library. The type, as the ensuing fac-simile proves, is large and coarse, and the press-work almost uniformly irregular. Herbert, who has given somewhat brief and unsatisfactory descriptions of the two previous works, has been comparatively full and particular (although not quite exact) in his account of the present. We shall endeavour to be equally interesting. The recto of the first leaf is blank. The reverse contains the following verses:

Carmeliani Brixiensis Poe-
te ad lectorem Carmen

Hunc p̄cor. atq; p̄cor lector stu
diose libellum
Perlege. qui palsim gemmea ver
ba refert. tus oris
Phalaris hūc scripsit creteis edi-
Si patriā q̄ras Astipalēsis erat
Milsus in exiliū siculas peruenit
ad oras erat.
Se faciēs dominū qui relegatus
Protinus has scripsit. celebres
mihi crede tabellas
Hostibus. ac populis. morigeris
q; simul.
Quas decus eloquii graias fa-
cit else latinas
Franciscus nr̄ hic aretinus erat.
Munificū queris. doctum. iustū
q; piumq;.
Inuenies vnū: phalaris ille fuit

Neither the first nor the second leaf contains a signature; but the third leaf exhibits *a iii*. The recto of the second leaf presents us with the following commencement:

Francisci Aretini Oratoris p̄-
clarissimi in eloq̄ntissimas Phala
ridis tyranni epistolas per ipsum
e greco in latinū versas. Prohe-
mium foeliciter incipit

Ellem Ma
latesta nouelle prin-
ceps illustris. tantam
mihi dicendi facultatē

A full page contains 23 lines, but the greater number of pages 21 lines. The signatures extend to m, inclusively. Of these, *a*, *b*, *c*, *d*, *f*, *h*, *k*, and *l*, are in eights: and *e*, *g*, *i*, and *m*, are in sixes: so that Herbert is wrong in describing the signatures to be in eights. On the recto of *m vj*, we read a singular colophon,* of which the ensuing is a fac-simile:

Hoc opusculū m alma vniuersi-
tate Oxonie. A Natali christiano
Ducētesima c nonagesi i septima.
Olimpiade foeliciter impressum ē.

Then follow some verses, given differently (as Herbert has remarked) by Dr. Middleton, but as the reputation of that distinguished writer is not built upon his bibliographical accuracy, we may presume that these 'variations' are erroneous. The verses are these:

* 'Dr. Stack and others think, from the Olympiades, that this must be in the year 1481, being the first year of that Olympiad; but Dr. Middleton, 1485, the last year. The printers here take it for granted, that there were five years from the celebration of one Olympic game to another, or that an Olympiad consisted of five full years; whereas it is generally allowed that it was only at the beginning thereof, after the completion of four years.' Herbert, vol. iii. p. 1395.

nia misit
Hoc Teodericus rood quē collo-
Sāguiē ḡmanus nobile p̄ssit opus
Atqz sibi socius thomas fuit āgli-
cus hunte.
Dij dēt vt venetos exuperare q̄ant
Quā iēson venetos decuit vir galli
cus artem
Ingenio didicit terra britāna suo.
Celatos veneti nob̄ trāsmittē lib os.*
Cedite nos alijs vēdimus o veneti
Que fuerat vob̄ ars p̄mū nota latini
Est eadē nob̄ ip̄a reperta prēs. nos
Quāuis seōtos toto canit orbe britā
Virgilius. placz his līgua latiā tamē †

The reverse is blank. The present is a large and clean copy of this exceedingly scarce volume; elegantly bound in olive-colour morocco, by C. Lewis.

888. Liber Festivalis. (*Supposed to have been printed by Rood and Hunt, at Oxford.*) 1486. Folio.

I consider this volume to be among the most curious specimens extant of the early typography of our own country. It seems to be a re-impression of Caxton's edition of the Festival, printed in double columns, (see p. 265 ante) but it does not extend beyond q 2 rev. of that edition. On R j, in Caxton's, begins 'Scd̄o die Iulii celebratur festū Visitacioīs btē marie' &c. extending to s v: and having, in the whole, 13 leaves of subject matter which is not in the present impression. Perhaps the Quatuor Sermones were never added here. If we may

* Sic, for 'libros.'

† 'Which may be thus Englished: 'Theodoric Rood, by birth a German, from Cologne, printed this noble work; and Thomas Hunt, an Englishman, was his partner. God grant they may excell the Venetians. The art, which Jenson, a Frenchman, taught the Venetians, Britain learnt by her own genius. Cease, ye Venetians, to send us printed books: we sell them to others. The art of printing Latin, which was known to you Venetians, is itself found out by us. Though Virgil sings the Britons separated from the whole world, they are nevertheless pleased with the Latin tongue.' Herbert, vol. iii. p. 1395-6.

judge from similarity of type and execution, the printers were, in all probability, Rood and Hunt; who executed the work just described. For this conjecture I am indebted to the bibliographical acuteness of the Noble Owner of the copy under description—which copy was originally in the Alchorne Collection, and will be found noticed at p. 168-9, of vol. i. of the *Typog. Antiq.* The volume is unluckily imperfect; having the text of the first 6 leaves supplied in the hand-writing of Ratcliffe, and two leaves torn out. However, the printed text commences upon signature a i, describing the transgression of our first parents, thus: [Then adam syked sore & wept & said to]*

her on auſyd woman
god made the of one of
my rybbys for to helpe
me and comforte me. and
now be tyſing of the ſen
de thou arte to combre
me apen but thynke how
oure firſte ſynne ſtancke
in the ſighte of god that
all oure oſpryng ſhall be
enfecte and haue repreue
ther of in to the world is
ende. &c.

A full page contains 33 lines, and the text is uniformly executed in double columns. The signatures are somewhat capriciously regulated. Thus, *a*, and *b*, have each 8 leaves: *c*, 4; *d*, 8; *d*, 8;† *e*, 6; *f*, 8, *g*, 4; *h*, 8; *i*, 6; *k* and *l*, each 8; *m*, 6; *n* and *o*, each 8; *p*, 6; *q*, 8; *r*, 6; (*r* 5 —relating to the translation of Thomas à Becket—being wanting in this copy) *s*, 8; *t*, *v*, each 6; *x*, 8; *y*, 6; and ꝛ 4; the 4th being a blank one, and ꝛ i, being defective in this copy. This curious volume exhibits embellishments, or cuts, as rudely executed as is the text.‡

* This previous line is in MS. here. † This signature is repeated.

‡ I subjoin a few specimens of the precious information contained in this once popular 'text:'

'Also we fynde that in deuynchere be syde exbrigge was a woman lay sike and was nye dede and sente aftyr a holy person a bowte mydnyghte to haue her rightis than this man

A fac-simile of a portion of one cut (describing *The Murder of Thomas à Becket*) has been given in the authority before referred to. We shall here extend such illustrations. On the reverse of *f ij* we observe an embellishment, very common in the early impressions of religious

in all the haste that he myghte be a rose and wente to churche & toke goddis body in A box of yuery and putte hit in to his bosome and wēte forthe towarde this woman. And as he wēte thourghe a foreste in a fayre mede that was his nexte wey it happid that his box fill oute of his bosome to the grounde and he wente forthe and woste hit not and come to this woman and herde her confession And than he askid her yf she wolde be hoselid and she seyde yr sere. than he putte his honde in his bosome and soughte the box and whan he founde hit noughte he was full sory and sadde and seyde dame in woll go aftyr goddys body and come anone a yeue to yow and so wente forthe sore wepyng for his simpulnesse and so as he come to a welow tree he made ther of a rodde and strypyd hym selfe all nakyd and to bete hym selfe that the blode rāne doune by his sydys and seyde thus to hym selfe O thow simple man why haste thow loste thy lord god thy maker thy former & thy creatour And whanne he hadde thus bete hym selfe he dede on his clothis and wente forth. And than he was ware of pilour of fyre that laste from erthe to heuen and he was all astoyned there of yit he blessed and wente ther to and there lay the sacrament fallyn oute of the boxe in to the grasse and the pilour schon as bryghte as any sonne and lasteyd from goddis body to heuyn and all the bestys of the foreste were come a boute goddis body & stode in compas rounde a boute hit & all knelid on foure knees saue on blake horse that knelyd but on that on knee Than seyde he yf thow be any beste that may speke I charge the in goddis name here presente in forme brede tell me why thou kneliste but on thy one knee. Thanne seyde he I am a fende of hell & wolle not knele & y myghte but I am made a yense my wyll for hit is wreton that euery knelyng of heuen & of erth shall be to the worshippe to the lord god. Why arte thow like a horse & he seyde to make the people to stele me & at soche a towne was one hongid for me & at soche a towne a nothir Thā seyde this hooly person y commaūde the by goddis flesche & his blode that thow goo in to wildernesse & be ther as thow shalte neuer dissese cristen people more And a none he wente his wey he myghte no lēger a byde And thanne this man wente forthe to this woman & dede her rightes by the whiche she was sauid and wente to euerlastyng saluaciō to the whiche bringe vs to he that for vs shedde his blode vpon the rode tree Amen.' *Sign.* g iij, iv.

See the same tale in the double-columned edition of the Festival, by Caxton, at signature f v, vj.

'Ther was a criston man borowed a certeyn some of money of a iewe and the Iewe seyd he wolde lene none but he hadde a borow. and this cristen man seyd he had none but seint Nicolas & he graunted to take seint Nicolas to borow Than this cristen man swore vp on the auter that he wolde well and trewly pay this money ayeny & so departyd and wente her wey tyll day of payment come and whanne this day was passyd than the iewe askyd his money and this cristen man seyde that he hadde payde hym & the iewe seyde nay he hadde not. and that othir seyde he hadde and that he wold do his lawe and swere vp on a boke And so whanne the day come that they shuld go to the lawe the cristen man made hym an holowe staffe and putte the gold ther in and so come to the lawe. And whanne he shulde swere whyle he wente to the boke he toke the Iewe his staffe ther the gold was ynne to holde. And by this mene swore he had payde the iewe and whan he hadde sworne he toke his staffe of the iewe ayene and wente homewardes And as he wente by the wey he

works, and of which a comparatively highly finished specimen will be produced in a future production.* Meanwhile, the reader will not be displeased with a fac-simile of the one before us:

A little onward, *h v*, reverse, we notice a whole-length portrait of *St. Nicholas:* having, to the left of him, two trees by way of back-ground—of which the foliage is represented by almost horizontal lines. The figure of the Saint, and a fac-simile of the type, beneath him, are here introduced to the reader's acquaintance:

was passyng slepy and he leyde hym downe to slepe in the hyghe weye Thanne hit happenyd there come a carte rennyng and wente ouer this man and slewe hym and brake his staffe that the golde was ynne and the gold fylle oute. Thanne the people sawe that this come of grete vengeaũce for the falshede that he had done And they fette the iewe and bad hym take vp his money. Thanne was the iewe sory and seyd he wold not but yf that they wold prey seinte Nicolas to rese hym ayene than he wolde be cristen. Releuauit a defunctis defunctum.

'Thanne this dede man was resyd from deth to lyffe by the preyour of seint Nicolas Baptisator auri viso iudeus indicio Thanne this iewe that was oute of the beleue by the sight of this miracle he was cristened.' *Sign.* h vij.

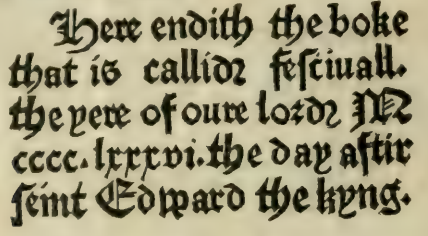
There is something very whimsical in the following conceit—towards the close of the account of Thomas à Becket: 'Also there was a birde that was taughte to speke & cowde sey seinte thomas as she had herde othir pilgremes speke moche of seint thomas & it happid on a tyme this birdde sate with oute his cage & there come a sparhawke & wold haue slayne him & anon the birdde cryed on seynte thomas helpe. & a none this sparhauke fill doune dede than seint thomas of his grete grace & goodnesse herd the birdde & woste not what she mente moche more he wold haue herd & moche sonner he wold here a cristẽ man or cristen woman yt cryed hertely to him for helpe & socour.' *Sign.* m iiij, *rev.*

* *The Bibliographical Decameron.*

Feſtum ſancti nicolai.

Good men and wymmen ſoch a day ye ſhall haue ſeint nicolas day the whiche is moche preyſed in hooly churche and ſpecially for thre cauſis. the furſte for his meke leuyng The ſecounde for his heuenly teching The

Let the typographical antiquary minutely inspect this type (making allowance for the inevitable slips and deviations of the best executed fac-similes) with that of the foregoing work (of which there is also a fac-simile) and I think the inference he must draw will be in conformity with that of Lord Spencer; who considers the same printers to have executed the present and the preceding article.* To strengthen such inference, I subjoin a fac-simile of the colophon, on the recto of ꝟ iij, the last leaf in the volume:



Before, however, we dismiss the notice of this extraordinary volume, and as exhibiting a further specimen of the state of art in our own country, as well as of the taste of the early Oxford printers, I submit a fac-simile of one of the larger wood-cuts, † occasionally introduced

* A comparison of the *paper* upon which the PHALARIS and the FESTIVAL are printed, shews us that the paper of the former is browner in tint and coarser in texture. It also exhibits a different water wark. The former has *a hand*, the latter *a coat of arms*. There is nothing, however, from such deviation, to militate against the above conclusion: as there cannot be a more fallacious (yet more common) mode of ascertaining similarity of typographical productions, than that of comparing the water-marks of paper. The presses of Bamberg, Mentz, and Cologne, exhibit the same water-mark.

† Perhaps it may not be unacceptable to specify, briefly, the order and character of the cuts in this volume. On the reverse of d viij, a space is left at the top of the first column, as if a cut had been destined to fill it. On the recto of e iij, at top of the first column, is a small and crowded cut, representing the *Descent of the Holy Spirit on the day of Pentecost.* It is in character, as to execution, like the small one first above given. The same cut again appears on the following leaf but one. On f ij, reverse, is that of which the first fac-simile above appears. On h i, recto, are two small cuts of *St. Andrew.* On h v, reverse, is a cut of *St. Nicholas;* above given. On i v, reverse, is one of the larger cuts—descriptive of the *murder of St. Thomas the Apostle.* The surrounding frame work is much broken. On k vij, recto, is the *murder of St. Stephen*, above given. This is among the most perfect and best executed in the volume. On l ij, recto, is a very rude cut of *St. John the Evangelist.* He is drinking with his right hand, and holding a palm-branch in his left; to the right of him, a figure is falling prostrate, as if cast down from an eminence; to the left is seen a portion of another figure, prostrate, having the shoulders and head severed—as if by the terminating line of the frame work. The three trees in the back ground are executed in the horizontal manner. On l vj, recto, is the *murder of the Innocents,* before Herod, who is seated on his throne. One man, to the left, has run his sword through a child's body—when

into the work. The reader perhaps may wish to be previously informed that it describes the *Martyrdom of St. Stephen.*

It only remains to add that this copy is bound in dark red morocco, by C. Lewis.

in the mother's arms: another, to the right, kneeling, exhibits a child run through upon the point of his spear. Three children (apparently expecting a similar fate) are in the foreground. On l viij, reverse, is the *murder of Thomas a Becket,* described in the authority above referred to. On m v, reverse, is a large cut of *the Circumcision.* On n vj, recto, is a large rude cut of the *Conversion of St. Paul.* The Saint only appears, kneeling; surrounded by flames of fire and hail stones. Part of a large sword is to the right of him. The *Salutation* is on the reverse of o vij: very rudely impressed. This seems to be the last decoration in the volume.

ST. ALBAN BOOKS.

Books Printed in
The Abbey of St. Alban.

889. Laurentius Guilelmus de Saona. Rhetorica Nova. *Printed in the Abbey of St. Alban.* 1480. Quarto.

First Book printed at St. Alban's. Whoever wishes to see a choice and genuine specimen of the early printing of the St. Alban Press, may behold, with no ordinary satisfaction, the beautiful and rare volume now under description. Herbert does not appear to have ever seen this impression. He contents himself with the account of it by Ames, and adds only the meagre authority of Orlandi; *Orig. e Progr. della Stampa*, p. 192. Ames has given a fac-simile (upon copper) of the colophon, which is tolerably faithful, and which is republished by Herbert; but when the former tells us the work 'is divided into three parts, or chief heads, and printed in red and black ink'—he observes what is not strictly correct. The work is divided into three books, but there is not a single line of printing in red ink, throughout the volume:—at least, no such distinction is to be found in the copy under description. See *Ames' Hist. of Printing*, p. 463.

The text of this impression commences on the recto of signature a ij (not marked), the previous leaf being blank. The proheme begins thus:

Fratris laurencij guilelmi de ſaona ordinis * minoꝝ ſacre theologie doctoris prohemiū in no uam rethoricam.

Ogitāti michi ſe penumo: ac diligē ci⁹ cōtemplanti ꝙtum cōmoditatis quātumqꝫ ſplendoris et glorē afferre

&c. &c. &c.

A full page has 24 lines. The signatures, from *a* to ȝ, run in eights: ȝ having only 5 printed leaves. These signatures have a peculiarity, in being printed in a fount of letter nearly three times as diminutive as that of the text. On the recto of ȝ v, at bottom, we read as follows:

Que oīa tribꝫ libris ꝑſtrinxim⁹ ad laudem ꝛ gloriā ꝛ honorē ſummi ueri ꝛ īmortal̄ dei Qui in trinitate ꝑfecta uiuit ꝛ regnat ꝑ īfinita ſecu la ſeculoꝝ A M E N

On the reverse of this leaf is the following, which terminates the impression.

Explicit Liber tercius: et opus Rethorice facultatis per fratrem Laurencium Guilelmi de Saona Ordinis Minorum ſacre pagine profeſſorem ex dictis teſtimoniiſqꝫ ſacratiſſimarum ſcripturarum. doctorumqꝫ probatiſſimorum compilatum et confirmatum: Quibus ex cauſis ſenſuit appellandum fore Margaritā eloquencie caſtigate ad eloquendum diuina ac comodatum

Compilatum autem fuit hoc opus in Alma vniverſitate Cantabrigie. Anno domini 14ᴖ8°. die ꝛ. 6. Julij Quo die Feſtum ſanc te Marthe recolitur: Sub protectione Sereniſſimi Regis Anglorum Eduardi quarti.

* Sic.

Impreſsum fuit preſens opus
Rethorice facultatis apud villā
ſancti Albani. Anno domini.
M°. CCCC.° Lxx°.

Many of the edges of the bottom margin of this sound and beautiful copy are uncut. It is bound in blue morocco by R. Payne.

890. The Croniclis of Englōde, with the Frute of Timis. [1483.] Folio.

The above title is gathered from the account of this impression by Herbert; the copy under description being considered as imperfect at the beginning and end. And yet, according to Herbert, this copy should appear to possess the whole of the text; since it contains K viij, in the second alphabet of signatures: which, from the same authority, appears to be the termination of the volume. But both Ames and Herbert, although rather copious in their descriptions of this exceedingly rare book, have been wanting in bibliographical exactness, or minuteness: since they each say the work 'begins with a table, then on sign. a ij, a 'Prolog."—without specifying the number of leaves in such table. I consider, however, the first leaf to be wanting in the table before us; as the first reference in it, is to sign. *b vj*. The first 3 lines of the table are as follow:

Aſcanius kyng of itali.
Syluius kyng of itali.
Off venys and homere
b. vi

The table is printed in double columns; the text of the work, in long lines. The first 3 leaves of the table are designated by signatures *a* (wanting here) *b*, *c*; the last three leaves have no signatures. However, as the table here concludes with 'Richard the first kīg of englōd—henricus the v. emperour,' we may presume another leaf or two to be wanting. The first leaf, preceding the text, or the prologue of the work, appears to have been a blank one, and intended for signature *a j*; as, on signature a ij, the prologue begins thus:

The Prolog

N ſo mych that it is neceſſari to all creaturis of criſton religyon. or of fals religyon: os gētyles and machomptes: to knaw theer prince or prynces that regne a pon them. and theem to obey. So it is commodyus to knaw &c.

This prologue may be said to be divided into *Two Parts*. The first part contains the authorities from which the Chronicle is compiled, and the seven parts into which it is divided; occupying very nearly the entire 2 pages of a ij. As the whole of this first part has been extracted by Ames and Herbert, it need not occupy a space in the present work. The reader, however, may wish to be informed of the *Authorities* upon which the veracity, or falsehood, of this Chronicle rests. These are, we find, 'Geoffrey of Monmouth, monk, in his book of Brute. Saint Bede, in the acts of England: item, in his Book of Times. Gildas, in the acts of Britain. William of Malmesbury, monk, in the Acts of Kings of England and Bishops—Cassiodorus, of the Acts of Emperors and Bishops.—Saint Austin, de Civitate Dei. Titus Livius, de Gestis Romanorum.—Martin, Penitentiary to the Pope, in his Chronicles of Emperors and Bishops.—And, namely, "Theobaldus Cartusiensis, containing in his Book the Progress of all notable Fathers from the beginning of the World unto our time, with the notable acts of the same. In this new translation are contained many notable and marvellous things: and thoo been legged by auctoryte of mony famous clerkys."

The second part of the Prologue, containing a mere sketch of the state of the world, from the Creation to the Death of Christ, occupies the ensuing leaf, a iij. On the recto of a iiij, we observe, at top, the commencement of the text of the Chronicle, thus:

Pars Prima

Hic incipit fructus temporum

E cauſe thys boke is mad to tel what tyme ony thyng notabull wos. Theerfoor the begynyng of all tymes chortly ſhall be tochit. For thee wych aftyr doctours it is to be knawyn that. iiij. thyng war made fyrſt. &c.

This brief extract is almost a sufficient specimen of the extremely barbarous state of orthography, by which the present and subsequent works, printed at St. Alban's, are distinguished. The author of the translation, or composition, is not yet satisfactorily known. There are many peculiarities to be noticed in this impression. The running titles are sufficiently whimsical. '℘arꝫ ℘rima' occupies each side of the leaves as far as b ij; when, on the recto of that signature, we observe the arabic numeral 1; and, on the reverse, only ℘ꝫ. This kind of title continues till we come to b vij; when the word 'Albion,' and the numeral 1 (for the first part) appear on the recto of it, and '℘ꝫ. Albion' on the reverse: again, on b viij, recto, we read '℘arꝫ ℘rima Albion,' and the same on the reverse — while on c i, recto, we observe '℘ꝫ Brute' and '.2.' as the running title. To enumerate every similar peculiarity would be both endless and useless: but it may be necessary to remark that the Parts are, afterwards, designated by arabic numerals, on the recto, and by the contraction of ℘ꝫ (for ℘arꝫ) on the reverse, of each leaf: these are sometimes accompanied by running titles, mentioning the *subject matter** discoursed of, and sometimes they are without such accompaniment. The signatures are printed on each of the 8 leaves to each letter; a plan, which Machlinia adopted, but which is of very rare occurrence. Herbert remarks that the initial letters to each section or chapter, are, with the exceptions of those 'to the Prologue and the first of the Chronicle—printed in red: the first he had seen.' In the copy before us, even *these* letters are *in red;* but whether, like all the others, they be *printed,* or executed by means of a *stensil,*† is probably a point of uncertainty. There can be no doubt, however, that the words, surrounding, and beneath, the wood-cut—at a vj, recto—a vij, reverse—c iiij, reverse—d vij, reverse—and in the centre of the cut, on c vj, reverse— are *absolutely printed in red.* These cuts do not deserve the name of ornament. They are bare rude outlines: and a single house is made to represent *London,* or *Rome.* A coarse *Cross* strikes the eye on f *viij,* recto: representing that upon which our Saviour was executed.

It may be necessary to observe that this Chronicle is more voluminous than the one printed by Caxton, and afterwards reprinted by Machlinia

* On d i to d iij we have the account of 'Kyng Leir:' This account, collated with the same in Caxton's Chronicle, was furnished by me to the *British Bibliographer;* vol. ii. p. 578-582.

† In the copy under description, the first letter to the prologue and to the commencement of the text are unquestionably an *after-production:* inserted by the *pencil.*

and Gerard de Leeu; as, previous to the text, common to all these Chronicles—and beginning with 'in the noble land of Surrey'—there are, here, eleven leaves of previous matter; terminating thus, on the reverse of *b vj*, just before the above quoted text:

Incipit regnum britanie nunc dicī anglia.
A for pᵗ I will speke of Brute it shall be shewed how pᵉ lōde of englōd wos fyrst namd albiō ⁊ by what cēchesō it wos so namit

The conclusion of this Chronicle also varies from that of Caxton. The battle of Towton, on Palm-Sunday, and the coronation of Edward IV. in the year 1460, are somewhat more briefly detailed here. This subject forms the close of Caxton's Chronicle; see *Typog. Antiq.* vol. i. p. 86; but, in the book under description, it is succeeded by more than 2 pages of text, relating to the Popes, Calixtus III., Pius II., Paul II., and Sixtus IV. Just before the mention of Pius II. A. D. 1458, we read this:

'Nota. Printerys of bokis wer this tyme mightely multeplied in maguncie & thurgh out the world. and thei began frist* and ther held the craftis. And this time mony men began for to be more sotell in craftis and suyfter then euer they wer afore,' *Sign.* K viij, *recto.*

It remains only to notice, that this impression contains two sets of signatures: the first, from a to z, ⁊, and 9, inclusively, in eights: the second, from A to K, inclusively, in eights. The copy before us appears to want the last leaf, containing the device of the printer: of which a fac-simile is given in the reprint of the work next described. This copy, which is upon the whole a large and desirable one, was in the Alchorne Collection; and has been recently bound in russia, by C. Lewis, after having been cleansed of a considerable quantity of stain. Miss Currer, whose spirit and taste in the collection of *Book-Rarities*, is well known to the curious, is in possession of a copy UPON VELLUM, but of a coarse texture,—and wanting the last leaf. Perfect copies are of the rarest possible occurrence—but there is a fine and perfect one in the Royal Collection.

* Sic.

891. The Bokys of Haukyng and Huntyng—and also of Cootarmuris. *Compylyt at St. Albons.* 1486. Folio.

First Edition. The books of this Library by no means diminish in value as we draw towards a conclusion of the description of them. We have here a volume of the most uncommon rarity, and held in prodigious estimation by the curious in ancient English lore. It has been recently rendered more familiar to this class of readers, by the minute and curious researches, connected with it, which my friend Mr. Joseph Haslewood has laid before the public—in his reprint of the second impression of the work, by Wynkyn de Worde, in 1496;* to which is prefixed a very interesting introduction, both biographical and bibliographical. The labour and research evinced in this introduction have much facilitated and shortened my own. Nor is it essential to dwell much upon collateral enquiries: our business being chiefly bibliographical.

The copy under description was obtained at the sale of the *Fourth Part* of Mr. G. Mason's library, in 1799, (see n°. 153) for 75*l.*: in competition with Mr. G. Nicol, who came to purchase it for his Majesty's Library. Such a price, at such a period, was justly considered a most extraordinary sum; but the public had then no presentiment of the spirit, if not insanity, which was to mark the sale of the Roxburghe Library! This copy, although not tall, is a very sound and desirable one; while those in the Bodleian Library, (formerly Hearne's) and in the Public Library at Cambridge, are each imperfect and mutilated. A very imperfect, but tall and fine copy, was purchased at the Roxburghe sale, for the Marquis of Blandford, for 147*l.* The Luton Collection (the Marquis of Bute's) has also an imperfect copy. A fine and perfect copy is said to be in the collection of the Earl of Pembroke: otherwise, the one before us might have been considered *unique.* It is, certainly, (if estimated by the prices given for other similar, but less rare and interesting, books), not extravagantly valued at the sum of 420*l.* Our attention however begins to be diverted from the principal subject of discussion.

* From an original copy in the possession of the Right Hon. Thomas Grenville; PRINTED UPON VELLUM.

It is justly said in the *Bibl. Mason*, pt. iv. n°. 153, that 'its beginning with signature a ij is no kind of contradiction to its being perfect.' The first leaf (so frequently observed and verified in the course of this work) was, in all probability, a blank one.* On the recto of a ij, at top, we read the following sentence—of which a fac-simile has been given by Mr. Haslewood, in the work before mentioned:

IN so moch that gentill men and honest persones haue greete delite in haukyng and desire to haue the maner to take haukys: and also how and in waat wyse they shulde gyde theym ordynately: and to knaw the gentill termys in communyng of theyr haukys: and to vnderstonde theyr sekeneses and enfirmitees: and also to knawe medicines for theym accordyng. and many notabull termys that ben vsed ī haukyng both of their haukys and of the fowles that their hawkys shall sley. Therefore thys book folowyng in a dew forme shewys veri knawlege of suche plesure to gentill men and psonys disposed to se itt.

This may be considered the title to the first treatise, The Book of Hawking. An extract of the two following sentences—with the above, and with what has been taken from the last article—will give the reader a pretty correct notion of the state of orthography which marks all the English productions of the press of the Abbey of St. Alban. These sentences are as follow:

[T]Hys is the maner to begynne to kepe haukys: bot not all maner hawkys. bott oonli Goshawkys: and Tercellis of Goshawkys. and spare hawkys. and in watt maner thay shall be taake.

[T]he maner to speke of hawkis fro an eeg to thei be habull to be takene.

* Herbert, in his interleaved copy, has the following whimsical observation. 'Or perhaps it had cuts, and a little like those in W. de Worde's edition'!

It will be noticed that the preliminary letter, to each of the preceding extracts, is enclosed in brackets. This has been done from a persuasion that the original letter, which is executed in *red*, was subsequently introduced either by means of *a stensil*, or by some instrument of impression, giving to the colour impressed a thick and determinate effect. The outline is so decisive, and the body of the colour so opaque, that it is quite clear the process of working could not have been by the *pencil*. Nor would the operation of a stensil produce such effect, generally speaking. A hard substance, either wood or metal, charged with *printing ink*, and firmly stamped upon the paper,* seems to have been the more probable cause of the effect produced in the original impression. In the TREATISE UPON HUNTING, we observe many *words and lines*, intermixed with the text, *also executed in red;* but such intermixture is peculiar only to that treatise — and there can be no doubt that these words and lines are the result of a *second operation of the press*—or produced from *metal types*. As we are upon this subject, we may extend it by noticing the *colours of the Coat-Armours*, in the third treatise. Upon the closest and most careful inspection of these singular embellishments (the earliest of their kind), I adhere to the opinion before entertained (and expressed in print) that these colours are *impressed with printing ink*, upon the paper, in the respective situations in which they appear, by means of some instrument; and not laid on by the aid of a stensil. The opaque and coarse grain of the several colours—*black*, *red*, *dark green*, and *olive*—with the occasional breakings, in which the paper, beneath, is seen—appears to justify this conclusion: which is yet strengthened by the uniform tone of the *yellow*—that colour being of a thin and transparent nature, and generally indeterminate in the outline. On the recto of *e viij*, in this last mentioned treatise, there is an appearance of *red*, worked upon olive; but on a close inspection, the red will be found to occupy only the space of the *white*, left purposely for the reception of that colour. The tone of the red itself shews it to have been laid on, in body colour, by the brush or pencil. In almost every instance, among these embellishments of coat-armour, the oil, worked up with the printing ink, has penetrated through the paper. But it is now time to return to the completion of the description of this very precious volume.

The *Treatise upon Hawking* terminates on the recto of *d iiij*; *a*, *b*,

* I have no doubt that the capital initials of the Psalter of 1457, and 1459, were produced by such means: see vol. i. p. 116.

and *c*, each having 8 leaves (including a j, blank). No two pages are printed alike, as to the number of lines; and every page exhibits one or more breaks or spaces, with a larger lower-case letter. The smaller letter resembles the smallest fount used by Caxton, in his *Chronicle*, *Polychronicon*, and *Golden Legend*, &c. but it is less round, and not so skilfully worked. The double *ll*'s, as in the Chronicle just described, are uniformly crossed by a stroke, towards the tops of them. The larger type will be found in many of the running titles and prefixes of Caxton; but of a coarser execution. On the recto of *d iij*, which is a short page, containing only 18 lines, we read the two last lines, thus:

Here endyth the proceis of hawkyng. And now folops the naamps of all maner of hawkys ȳ to whom they belong.

On the reverse are the respective ranks in society, with their appropriate hawks: namely, hawks for an Emperor, a King, a Prince, a Duke, an Earl, a Baron, a Knight, a Squire, a Lady, a Young Man. The author concludes thus, on the recto of *d iiij*:

And yit ther be moo kyndis of hawkes.

Ther is a Gofhawke. and that hauke is for a peman
Ther is a Tercell. And that is for a powere man.
Ther is a Spare hauke. and he is an hauke for a preſt
Ther is a Muſkyte. And he is for a holiwater clerke
And theis be of an oder maner kynde. for thay flie to Ouerre and to fer Jutty and to Jutty ferry.

Explicit.

The reverse is blank. On the recto of the following signature, *e j*, we read this introductory sentence to the TREATISE UPON HUNTING:

[L]yke wiſe as ī the booke of hawkyng aforeſayd are writyn and noted the termys of pleſure belongyng to gentill men haupng delite therin. In theſſsame maner thys booke folowyng ſhewith: to ſych gentill perſonys

the maner of huntyng for all maner of beestys. Wether thay be Beestys of venery. or of chace. or Rascall. And also it shewith all the termys cōuenyent as well to the howndys as to the beestys a forsayd. And in certayn ther be many dyuerse of thaym. as it is declared in theboooke * folowyng.

This treatise is throughout poetical, and opens thus:

Bestys of venery.

Wherefoeuere ye fare by fryth or by fell
My dere chylde take hede how Tristram † doth you tell
How many maner beestys of venery ther were
Lystyn to yowre dame and she shall you lere
Fowre maner beestys of venery there are
The first of theym is the . *hert* . the secunde is the *hare*
The boore is oon of tho. the *wolff* and not oon moo

The words, above printed in *italics*, are, in the original, executed in red. One of the most amusing specimens of the whimsical poetry of this work is thrown into the subjoined note. ‡ On the recto of *f iiij*, we read the ensuing colophon:

Explicit Dam Julyans
Barnes in her boke of huntyng.

* Sic.

† See Mr. Haslewood's Introduction, p. 68-71.

‡ Of the huntyng of the haare

Now to speke of the haare how all shall be wroght
When she shall with hounds be foundyn and soght
The first worde to the houndis that the hunt shall owt pit
Is at the kenell doore when he openys it
That all may hym here: he shall say *Arere*.
For his howndes wolde cum to hastely
That is the first worde my sonne of venery
And when he hath couplyd his houndes ychoon
And is forth with hem to the felde goon
And when he has of cast his cowples at will
Then shall he speke and say his howndes till

On the reverse, we have an account of 'Bestis of the chace of the swete fewte & stinking,' followed by sundry other curious matter; some of which is of such a nature as to excite considerable doubt

Hors de couple auaunt se auaunt. twis so
And then *So ho so ho.* thries and no mo
And then say. *Sa sa cy auaunt so how.* I you pray
And iff ye se yowre howndes haue goode will to renne
And draw a waywarde fro yow say as I yow kenne
There bon amy. agayne hem call so
Then. *Sweff mon amy sweff.* to make hem soft go
And iff any fynde of the haare ther he hath bene
And he hight Richer or Bemounde thus to hym bedene
Oyes a Bemounde le vaillunt. and I shall you avowe
O quida troü la cowarde on la court cowe
That Bemonde the worthe with out any fayle
That wenyth to fynde the coward with the short tayle

And iff ye se where the haare at pasture hath bene
Iff hit be in the tyme of the corne grene
And iff yowre houndis chace weell at yowre will
Then. iij. motis shall ye blaw booth lowde and shill
There oon and there an other there he pasturyde has
Then say. *illoques illoques* in thessame place
So say to hem in kynde: vnto tyme that ye hir fynde
And then cast a signe all the feld abowte
To se at hir pasture where she hath be in or oute
Oder at hir forme for gladli to be she is not lefe
Ther she hath pasturid in tyme of Relefe
And any hounde fynd or musyng of her mace
Ther as she hath byne and is goon oute of that place
Ha se touz cy est yll. so shall ye say
Venez aser so how sa. also lowde as he may
Sa cy ad este so how. after that
Sa sa cy auaunt. and therof be not lat
And when ye se vnto the playne her at the last
In felde or in errabull londe: or in to the wode past
And yowre hounde will fynde of her ther then
Say. *la douce amy la est a,* and do as I yow ken
That is to say swete frende: ther is he come low
For to dry here: And ther with ye shall say *so how*
Illoques cy douce cy vaylaunt so how so how. then twy
Thus may ye now dere sonnys lerne of venery
And when ye come ther as ye trow he will dwell
And so semeth to yow well then say as I yow tell
La douce la est a venus. for to dwell thoore
And therwith. iij. sohow. say ye no moore

whether a Prioress of a Nunnery, such as JULIANA BARNES is supposed to have been, could have been the author of it. The whole affords, however, a striking proof of the common manner, in former times, of mixing trivial and grave subjects together. The subjoined is a very whimsical medley.* On the reverse of the same signature we have the following truisms:

[T]oo wyues in oon hous. too cattys and oon mous:
Too dogges and oon boon: theis shall neū accorde ī oon.

And iff it semes well yow to fynde all in fere
And wenen so to do then say. *douce how here how here*
How here douce how here how here he sittys
So shall ye say my chyldre and for no thyng lettys
All maner bestys that euer chasede wore
Haue oon maner of worde. *so how.* and no more
So fulfill or vnfill eche maner of chaas
The hunt euermoore in his mowth that worde he aas
And iff yowre houndys at a chase renne ther ye hunt
And the beest begynne to renne as herttis be wont
Or for to hanglon as does the fox with his gyle
Or for to crosse as the Roo dooth oder while
Oder dwell so that yowre houndys cannot owte go
Then shall ye say. *hoo sa amy sa sa*
A complex sa arere so how. sich is the play
And *so how* as moch is as *sa how* to say
Bot for. *so how.* is short in speche whēn it is brought
Therfore say we. *sohow* bot *sa how* say we noght
And iff yowre houndis chase at hert or at haare
And thay renne at defaute thus ye shall say thare
S ey sohow assayne assayne ston hoho
Sa assayne arere sohow theis wordes and no moo
And iff youre houndes renne weell at fox or at doo
And so fayle at defaute say thus ferther or ye goo
Ho bo ore swef aluy douce a luy. that thay here
Ho boy assayne assayne sa arere
So how so how venuz a couplez. and do as I yow kenne
The moore worshyp may ye haue amonge all menne
Yowre craftus let be mydde: and do as I yow mydde
All my sonnys in same: and thus may ye konne of game *Sign.* e v, vj.

The passages, printed in italics, are in red in the original.

* The propretees of a goode hors.

[A] Goode hors shulde haue. xv. propretees and condicions. yt is to wit. iij. of a man. iij of a woman. iij. of a fox iij. of an haare and. iij. of an asse.

The three following pages contain an account of 'The Compaynys of beestys and fowlys.' At the end of them 'Explicit.' On the reverse of *f vij*, 'Here folow the dew termys to speke of breekyng or dressyng of dyuerse beestis and fowlis &c. And thessame is shewed of certayn fysshes.' On *f viij*, recto, the Shires, Bishoprics, and Provinces of England: the latter thus:

[P]rouynces of England.

[C]aunturburi and Yorke. Stafford. Darby. Notingham. Northumberlonde. Durham. Westmerland. Tendale. Karlile.

The reverse is blank. On the recto of the following leaf, *a i*, we read the introductory sentence to the third and last treatise, upon Coat-Armour, thus:

[H]Ere in thys booke folowyng is determyned the lynage of Coote armuris: and how gentilmen shall be knowyn from vngentill men. and how bondeage began first in aungell and after succeded in man kynde. as it is shewede in processe boothe in the childer of Adam and also of Noe. and how Noe deuyded the worlde in . iij. partis to his. iij. sonnys. Also ther be shewyd the. ix. colowris in armys figured by the . ix. orderis of aungelis. and it is shewyd by the forsayd colowris

Off a man boolde prowde and hardy.
Off a woman fayre brestid faire of here & esy to lip vppon.
Off a fox a faire tayle short eris with a goode trot.
Off an hare a grete eygh a dry hede. and well rennyng
Off an asse a bigge chyne a flatte lege. and goode houe.

[W]ell trauelid women ner well trauelid hors wer neū goode

Arise erly serue god deuouteli. and the worlde besily doo thy werke wiseli. yeue thyn almese secretly Go by the way sadly. Answere the peple demurely. Go to thi mete appetideli. Sit ther at discretely. Of thi tonge be not to liberalli. Arrise therfrom temperatly. Goo to thi soper soborly And to thy bedde merely. Be in thyn Inne Iocūdely Plese thy loue duly. And slepe surely. *Sign.* f v, *recto*

wych ben worthy and wych ben Royall. and of rigaliteis wiche ben noble and wich ben exellent. And ther ben here the vertuys of chyualry and many other notable and famowse thyngys to the plesure of noble personys shall be shewyd as the werkys folowyng witteneſes who so euer likyth to se thaym and rede thaym wych were to longe now to rehers. And after theys notable thyng aforesayde folowyth the Blasyng of all maner armys in latyn french and English.

On the reverse of *b v*, in sixes,* 'the Book of the Lynage of Coote armuris' ends thus: 'Explicit prima pars.' On the recto of the following leaf, *c j*, we read at top,

[H]ere begynnyth the blasyng of armys

This page, which appears the fullest in the volume, contains 30 lines; having the first 'blazed' coat armour, towards the bottom, at the right, described as 'a sheld of asure and a cros fluri with. iiij. rosis of golde.' These arms are said to be celestial, or sent from heaven; and the author adds, 'And I fonde neuer that euer any armys waar sende from heuyn bot in theym was the sygne of the cros.' Every page, within the four last of the work, is decorated with one, two, or three blazonings of coat armour. Upon the mechanical process, by which these coloured coat-armours are produced, the reader has already had my opinion; an opinion, yet open to much discussion, if not controversy. This treatise upon heraldry, the first probably which was printed in any language, is the longest of those contained in the volume; as it extends to *f x*, in eights. On the reverse of *f ix*, after the word Explicit, is the following colophon:

Here in thys boke afore ar contenyt the bokys of haukyng and huntyng with other plesuris dyuerse as in the boke apperis and also of Cootarmuris a nobull werke. And here now endyth the boke of blasyng of armys translatyt and compylyt to gedyr at Seynt albons the yere from thincarnacion of owre lorde Jhū Crist. M. CCCC. lxxx vi.

* b vj, here wanting, is only a blank leaf.

The following and concluding leaf contains, on the recto, the device of the printer (a coat-armour, within a circle, surmounted by a cross; all in white) upon a red back ground, surrounded by a two-line frame work, in red. A fac-simile of this device, as well as of the line at top and at bottom of it, has been published in the work referred to at the opening of this description. The top line is thus:

Hic finis dictor geneſis valde vtilis vt ituētibz patebt.

The bottom is as follows:

Sanctus albanus.

The reverse is blank. Thus have we travelled, with no hurrying or incautious pace, through the typographical arrangement of this very rare and extraordinary volume. The author of the contents of it is supposed to have been Juliana Barnes, Bernes, or Berners: the prioress of Sopwell Nunnery—situated within the precincts of the Abbey of St. Alban, and founded about the year 1140. A good deal of doubt yet hangs upon the subject of the legitimate author. The name of 'Dam Iulyans Barnes' is explicitly incorporated in the colophon of the treatise upon Hunting; and from this, Mr. Haslewood is disposed to add the pretensions of the same character to 'a small portion of the treatise upon Hawking'—'a short list of the Beasts of Chace'—'and another short one of Persons, Beasts, Fowls;' see p. 16 of the *Introduction* before referred to. Yet, on the same page, the author of this conclusion seems to take up the opposite side of the question, with equal decision. He asks, how 'the staid prioress could, while in the exercise of such an important station, devote her time, without impeachment, to the diversions of the field?' and below—'why should it be believed that our authoress passed her whole life immured in a cloister?' Mr. Haslewood suggests that 'amidst the hours of listless solitude,' she might have sought 'amusement by the translation of a treatise upon hunting, from the French language *—or versifying the general rules of the sport from her own collections.' These conjectures, it must be confessed, are rather ingenious than satisfactory.

This very desirable copy is bound in old red morocco, and may be considered among the chief treasures of the Spencerian Collection.

* I presume no printed treatise is here alluded to.

LETTOU

AND

MACHLINIA.

Books Printed by

Lettou and Machlinia.

892. Tenores Nouelli. *Printed by Lettou and Machlinia. London, near All Saints Church. Without Date.* Folio.

First Edition of Littleton's Tenures. Having before * particularly described this rare and very estimable impression of the Tenures of the celebrated Judge Littleton, I need here be only brief, but sufficiently explicit and exact. The recto of the first leaf is blank. On the reverse is a table, from which we observe that the work is divided into Three Books. The references to the first book extend to a vi: to the second book, to c v; and to the third book, to I i. On the recto of the succeeding leaf, a i, we observe the text to begin at top [T] Enant en fee ſimple. This, and every full page, contains 38 lines. The first 8 leaves may be considered as belonging to signature a; although the second leaf is designated a i. On the reverse of a viij:

¶ Explicit liber primus
¶ Incipit liber ſecundus

On the recto of c viij:

Explicit liber Secūdus
Incipit Liber Tercius

* *Typog. Antiq.* vol. ii. p. 5.

On the reverse, the text of the 3d book begins. The remaining signatures, d, e, f, g, and h, have each 8 leaves; but the last signature, i, has only 6. On the reverse of i vj, we read the colophon, thus:

¶ Explicit Tenores nouelli Impssi p nos Johez lettou ⁊ Willz de machlinia ī Citate Londonia⁊ iuxta eccaz oim sco⁊

The present copy, which is bound with the following work, may be considered a genuine and desirable one. It was formerly in the Alchorne Collection; and his Grace the Duke of Devonshire became the possessor of that, which had occupied its place, for 42*l.* Mr. Grenville also possesses a copy of it, and the Inner Temple library and Public library at Cambridge, each contain it.

893. Vieu Abregement des Statutes. *Supposed to have been printed by Lettou and Machlinia. Without Place or Date.* Folio.

This clean, perfect, and most desirable copy, presents us with the first 4 leaves, without signatures, containing a table. The table is alphabetically arranged; having the first word '[a]biuracion,' and the last 'Vtlagarie.' The references to the respective places, where the subjects mentioned are discussed, are by specification of the signatures; and we sometimes find as many as five references to one leaf; namely, to b viii. On the recto of A i, the statutable meaning of the word 'Abiuracion' is stated: the signatures running regularly, to N, inclusively, in eights. On the reverse of N viij, the text ends with 7 lines, descriptive of outlawry, or 'Vtlagarie,' A full page (which is of rare occurrence) contains 40 lines: see M iiii, recto. The only blank page (without any ostensible reason) is on the reverse of D i. Both the present and the preceding work are only of the second degree of rarity. Three copies of the one under description are in the Public Library of Cambridge. The Duke of Devonshire purchased an indifferent copy of the duplicate, formerly in this Library, for 27*l.* 6*s.*

894. Tenores Nouelli. *Printed by W. de Machlinia. London, near Fleet Bridge. Without Date.* Folio.

This is the second Edition of the Tenures of Littleton; and is an exact reprint of that described at page 383 ante. The contractions however are sometimes more or less frequent than those in the one just referred to. The number of signatures are the same; and the second leaf, as before, is inaccurately designated a i, for a ii. A peculiarity in this work, and in the Chronicle printed at St. Alban's, is, that *every* leaf of each signature is marked at the bottom corner; and not the first four leaves only, as is usually the case. The reverse of the first leaf contains the table. The signatures running in eights, (with the exception of i, in sixes) we read the colophon on the reverse of i vj:

¶ Expliciunt Tenores nouelli Impreſsi per me wilhelmū de machlinia in opulentiſsima Ciuitate Londonia; iuxta pontē qui vulgariter dicitur Flete brigge

A full page contains 40 lines. The type, with which this impression is executed, is in the tall and close character of Machlinia; similar to that of the Nova Statuta, (next described) of which a fac-simile is given in the second volume of the *Typog. Antiquities*, facing page 11. This edition of the Tenures of Littleton seems to be much rarer than the previous one. The copy under description is very sound; and is bound in hog's skin.

895. Statuta, &c. Anno Primo Regis Ricardi tercij. *Without Name of Printer or Place.* Folio.

The possession of such fugitive pieces of early printing as the present, is undoubtedly a circumstance of unusual good fortune; but one leaf of this singularly rare tract, namely, b iii, is unluckily deficient. The first leaf, a i, appears to be blank. On the recto of a ii, at top, we read:

Statuta apd weſtmonaſteriū edita Anno primo Regis Ricardi tercij

Iehard Per la gce de Dieu Roy Dengleterre ⁊ de Fraunce ⁊ ſignour Dirland puis le conqſte &c. &c. &c.

A full page has 33 lines. The running title, throughout, is Anno primo Ricardi tercij. The 14th and last leaf is occupied, on the recto, by an exposition of the XVth chapter, and has only 24 lines. The first signature, a, has 7 printed leaves, and the first blank; the second signature, b, has 7 printed leaves, and the last blank. There can be no doubt of this tract having been executed by W. de Machlinia: see *Typog. Antiq.* vol. ii. p. 11. This copy is large, but in a soiled and tender state. In russia binding.

896. Noua Statuta. (*Printed by Machlinia.*) *Without Place or Date.* Folio.

This is the most elaborate production of the press of Machlinia, and must be considered no mean acquisition to the library of the legal antiquary. The type is exactly similar to that of the *Tenures*, described in the preceding page; and leaves no doubt of the printer by whom the volume was executed. The ink and the paper merit more commendation than the type: indeed the paper is of no ordinary excellence. As this is far from being a very scarce book, we may be brief, but particular, in the account of it.

The first 39 leaves are occupied by a table, commencing on A i, and ending on E vij: in eights. Two blank leaves, in this copy, follow the table. The Statutes commence on the succeeding leaf, *a i*, which signature has only 7 leaves: but every succeeding one, including z, ⁊, and 9, has 8 leaves. Next follows *aa* to *pp*, in eights; *pp* having only 6 leaves.* The text terminates on the reverse of *qq v*. Every leaf of each signature is marked, with the exception of those in the first set: which, as usual, have the first four leaves only marked. Consult the *Typog. Antiquities*, vol. ii. p. 12. The present desirable copy was obtained for his Lordship, from Messrs. Clarke and Son, booksellers, Lincoln's Inn. It is very handsomely bound in russia, by C. Herring.

* *kk ij* is a blank leaf.

897. Speculum Christiani. *Printed by W. de Machlinia. Without Date.* Quarto.

This volume has been lately much coveted by the curious, on account of the English poetry which it contains. Of the merit, or demerit of this poetry, the reader will be the best judge, not only from the copious specimens subjoined,* but from what appears at p. 13, of the second

* Septima Tabula.

Praye you all my freendys deere
Sumwhat of the boke of wisdom here
How he spekes to all maner of men
That schulde other rule teche and ken
Outher bodily or gostly
To hem he speketh specially
\- - - - - - - - - - - - -
He calles euery man a kyng
That here has cure or gouernyng
He biddes thaim loue god in hys lawe
And teche it other to kepe and knawe
And ther aboute euer to be most besye
And than schall they in heuene crouned bee
And haue more Worschip and honoure
Thanne euer hadde kynge here or emperour
\- - - - - - - - - - - - -
But and they here seke dignitee
Worschip welthe or welfare bodilye
And goddes lawe fro thaym withdrawe
Wham they schulde it do to kepe and knawe
In grete peyne mone they bee
For her staat or dignitee
That they hadde thurgh goddys grace
And sith to hym unkynde was
\- - - - - - - - - - - - -
Sōme of god stande here none awe
And that they schulde afterward knawe
Whan they in helle stronge peynes fele
Whan time of mercy is past euery dele
\- - - - - - - - - - - - -
And somme they be that yeue them mekyll
To the world that ys lothe fals and fekyll
On hit their loue most they sette
And hit be loue of god most wille lette
It scheweth to hem many a thyng
That to the flesche is grete likyng
Hit biddes hem wirke and folowe his wille
And alle hys Wille he schall fulfill

volume of the *Typographical Antiquities*; which, together, I believe, comprehends almost the whole of its poetical contents. The text commences thus, on the recto of the first leaf:

Incipit liber qui vocatur
Speculum Xpistiani

Eronimus In principio cuius libet operis p̄mitte dn̄icam or̄oem ꝛ signum Crucis in fronte. In nomine patris ꝛ filij et spiritus sancti Amen

Many hym folowe and doo ful Ill
Therfore they ofte falle in grete perill
He ledeth them forth with trauntis & wiles
But atte laste he hym begyles
To the feende he is trewe seruaunt
For he brynges his freendys to his hande
He teches here freends many a thyng
Ageyn goddes lawe & his biddyng
Who so therfore his frende wille bee
Enemy to god ful euen is hee

Mores mundiales

This worlde we may knowe and kenne
By the maners of worldly men
Some arn to besye bothe night and daye
Aboute the world that sone passed a waye
For worschip & welthe trauayle faste
But heuene to wynne they haue no haste
- - - - - - - - - - - -
To mayntone synne somme can grete skill
And wrong preue right for gifte they will
Therfore this worlde holdeth hem ful wyse
For moche they knowe of his qwentise
- - - - - - - - - - - - -
Summe make grete Joye in here folye
In glotonye pride and lecherye
And folowe al her flesshely lust
And there aboute doo ofte grete coste
For so her flesch haue his welfaare
For their soules haue they no care
- - - - - - - - - - - - -
Summe ofte despisen goddes biddiges & lawe
And all holy menns teching and sawe
With laghig & skorning & froward doyng
And this wole haue a foule eendyng

The work may be considered an exposition of the popular theological topics at the period of its publication; or a sort of *Christian's Manual.* There are neither signatures, numerals, nor catchwords; and a full page contains 23 lines. According to Herbert, there are, in the whole,

Leue hit wele withouten lye
God hath sworneye schall abye
For suche men wille not be reuled after skill
A while god suffereth hem to haue alle her wille
But after he wille on hem sende
Stronge vengeaunce but they amende
- - - - - - - - - - - - -
He may be called bothe witty and wys
That worldly maners can weel despyse
And folowe hym not in no thyng
That is goddes lawe and hys biddyng
But ouer to god hath hys eye
And after his biddyng wille ruled be
- - - - - - - - - - - - -
Worldly wisdam is but verray folye
Before god and his seruantes holy
- - - - - - - - - - - - -
His riches riche and worschip grete
Nys it but fantam and disceite
Wherwith he hath many man defyled
And atte laste hem begyled
- - - - - - - - - - - - -
In the worlde what ellys see we
But wretchidnesse and vanitee
A place it is of grete gylre
Of treason discorde and tyrauntrie
Of trauauyle tene and vylanye
Of peyne and synne and of folye
Of newe guyses vpbringyng
Of euill ensamples full grete plenty
Of scorning & sklaundring wickedlye
Of chidyng of moche fighting folystye
Of banning and bacbiting priuely
Of flatering and fals feyning sotely

Peccata capitalia

Of pride enuye and lecherye
Of slouthe of wrathe and glotonye
Of fals coueitise and wynnyng synfully
Of okyr Eresye Sacrilege and Symony

'counted over, 116 leaves;' the colophon, on the reverse of the 117th leaf, is thus:

Iſte Libellus impſſus eſt ī opulentiſsima Ciuitate Londonia4 p me willelmū de Machlinia ad inſtanciam necnon expenſas Henrici Vrankenbergh mercatoris

Contra dei precepta

Of fals goddes worshepyng vnwisely
Of veyn sweryng fals ofte and hidously
Of halidayes mispendyng in synne & vanite
Of father & modir dishonoring bodili & gosteli
Of hyndring & mansleing bothe ī soule & body
Of foule lust & lecherye preuily and apertely
Of thefte raueyn & Extorcion pleynly
Of fals witnes beryng wetingly & wilfully
Other mēnis thīg desirīg thurgh sīne & trechery
Of goddes biddīg ofte breking boldelye

In this worlde what see we
But wretchidnesse & vanitee
A place it is of temptinge & of grete oppression
Of stinke of filthe & moche corrupcion
A grete foole thinketh is he
That maketh his heuen in suche a countree
For all the riches & welthe of this lande
Schall turne to erthe and muk stinkand
The wiseman forsothe wil nat sett his herte
On thinġ that may not longe stande ī qwerte
But on the eende he hath mynde
And nothīg settes before that schuld be behīde
Lest he for flesshly lust vanite & synne
Lose heuen blisse & helle pyne wynne
- - - - - - - - - - - -
Ensample we may see and here
Of Jherusalem that was so riche a citee
Of it openly spekys Jeremye
And also dauid in hys prophecye
How it was destroyed withouten wene
And the walles beten doun all be dene

Wallid it was with wallys thre
A semely sight on to see
The temple brent ful dulfully
And beten down hit was holly

The type of this volume is more flowing, and rather more elegant, than that which is used in the two preceding works; and resembles somewhat the fount of letter in the *Chronicle, Polychronicon,*

So riche a temple hit was one
In this worlde was founden none
With walles and pylers here onlyght
Tyled with golde that schone ful bright
So many lampes ther in brent ay
Hit made the night bright as the daye
Their oyle was medled with swete oynement
Out of whiche swete sauour sprent

Thair sence was wonderly wrought
With riche spices that they dere bought
Ther of come swete smellyng
Sweter felt neuer man here lyuyng
Ther is now nether Emp[er]our ne kyng
That might mayntene suche sensyng

Ther were thre hondred there in syngand
Suche songe herde neuer man in this londe
With harpe and pipe and sautrie
And all other maner of mynstralcye
And this was all their synging
The psalmes that made Dauid the kyng

And why this Cite destroied was
Fals and coueitous men grete cheson was
That euer brent in coueitise more and more
Yf we doo so aught to drede full sore
Last vs befalle as them befelle
Al wise clerkys thys tale can telle

And yet this fyre brennes so hate
That no man may it slewke and bate
And ther of comes so grete a smoke
That men may not vp to heuen loke

For ther may we now many fynde
That they nor other bleereyed or all blynde
Or ellys a perle in their eye
Thof they in state or ordre be right heye
Who so might couuert blynde and bleryeye
And make thē to goddys byddīg obediēt be
God wold forgyf him al his synne
And graunt hym blisse that neū schal blīne
But I am nought so grete a clerke

and *Confessio Amantis* of Caxton. The Duke of Devonshire purchased a duplicate of this work, at the sale of the Alchorn books, for 34*l.* 13*s.* Messrs. I. and A. Arch valued the copy of it, obtained at the sale of the Towneley Library, at 42*l.* The present copy was formerly in the Collections of Lord Oxford and Mr. West, and is in sound and desirable condition. It is bound in old red morocco.

898. ALBERTUS MAGNUS. LIBER AGGREGATIONIS, &c. *Printed by W. de Mechlinia. London, near Fleet Bridge. Without Date.* Quarto.

This curious and uncommon little volume having been rather particularly described in the work so often referred to, it remains here to observe that, on the recto of a ii (a i being blank) we read the full title to the work, thus:

¶ Liber aggregationis ſeu liber ſecre to⁊ Alberti magni de virtutibus herba⁊ lapidum ⁊ animalium quorumd' ¶ Li ber primus de viribus quarumd' herba⁊

The second book, '*De Virtutibus lapidum quorumd*',' begins on the reverse of a vij. The third book, '*De Virtutibus Animalium quorumd*',' commences on the recto of b vj. On the reverse of c j, we read:

¶ Expliciunt ſecreta aliqua Alberti magni de Colonia ſuper naturis virtutibus ⁊ efficatia herba⁊ lapidum ⁊ animalium quorumdam

Some extracts, from 'ISIDORUS,' seem to follow. On the reverse of c iij, we observe,

¶ Eiuſd' Alberti magni de mirabilib⁹ mūdi feliciſ īcipit

For to do so strong a werke
Therfore me and all mankynde
Into the m'cy of god I recommende

The foregoing extracts occupy the 41st, 42nd, 43d, 44th, 45th, 46th, and 47th leaves—having occasionally some intervening moral sentences. The poetry extracted in the *Typog. Antiq.* vol. ii. p. 13, 14, commences on the reverse of the 48th leaf.

To the singular passage, extracted in the *Typog. Antiq.* vol. ii. p. 15-16, from d v, recto, might be added another, of a different but equally whimsical nature, from e i, recto, beginning: 'Si qua mulier te ligauit maleficijs ad amorem suum et vis illud dissoluere:' &c. The signatures, from *a* to *e*, run in eights: *e* has 6, and *f* only 4 leaves. On the reverse of *f ij*, is the following colophon:

¶ Albertus Magnus de Secretis nature Explicit Necnon per me wilhelmum de Mechlinia Jm pressus In opulentissima Ciuitate Londoniarū Juxta pontem qui vulgariter dicitur Flete brigge

The two remaining leaves, or rather three pages, consist of directions to find the changes of the moon and the regulation of Easter, &c. At the conclusion of this supplementary matter, we read 'Et sic est finis.' The type of this work is, *in character*, like that of the TENURES, and NOVA STATUTA; but it is smaller. A full page (c iiij, recto) contains 27 lines. The present is a beautiful copy, bound in russia, by Roger Payne. The Marquis of Blandford has also a fine copy of it.

899. CHRONICLE OF ENGLAND. *Without Name of Printer (but executed with the types of W. de Machlinia) Place or Date.* Folio.

This is probably *the only perfect copy* in existence of the volume under description: which has been literally rescued from perdition by the uncommon care and skill of Mr. Mortlock and Mr. C. Lewis. It is replete, from beginning to end, with purple spots, from exposure to dampness; but the leaves have been *sized*, and the margins preserved in a tolerable state of amplitude—so as to render the copy quite sound and desirable. The text is a mere reprint of that of Caxton. The first 10 leaves, on signature a, are occupied by a table; which concludes on the recto of the 10th leaf, with the contents of the cc.lxiijrd chapter, relating to the '*Deposition of Henry the VIth*, the

Accession of Edward the IVth, and the Battle on Palm Sunday.' The reverse of the 10th leaf is blank. On the recto of the ensuing leaf, *a i*, (omitted to be marked) the text begins thus:

How the lande of Englonde was fyrst namd Albion And bi what encheſon it was ſo namd.

N the noble lande of Surre ther was a noble kyng ād myghty ϒ a man of grete renome that mē called Diocliſian that well ād wor,

&c. &c. &c.

A full page (on the following leaf) contains 33 lines. There are two sets of signatures, exclusively of the table, each having 8 leaves to a signature. The first set extends from a to ȝ and ϒ: the second, commencing with *aa i*, extends to *ee*; but this latter signature, which concludes the impression, has only 4 leaves — all the preceding ones, with the exception of the *first a*, forming the table, having 8 leaves. On the recto of *ee iiij*, at bottom, the text ends with the same prayer for the prosperity of Edward IVth, and for the destruction of the 'turks and heathen men,' as distinguishes the text of the Chronicle by Caxton: see *Typog. Antiq.* vol. i. p. 86. The reverse of this last leaf is blank.

The type of this edition is precisely similar to that of the SPECULUM CHRISTIANI; and therefore warrants us in concluding that the book was printed by W. de Machlinia. The copy before us, however, is full of blotches, from the unskilfulness of the press-work. This singular volume was obtained (in exchange for some specimen of Caxton's press) from my friend Mr. Douce; and has been recently bound in blue morocco, by C. Lewis. Imperfect copies of it are not very uncommon.

WYNKYN
DE
WORDE.

Books Printed by

Wynkyn de Worde.

900. Scala Perfectionis. *Printed in* 1494. Folio.

This is probably the SECOND BOOK executed by W. de Worde; the *Festival* of 1493 being considered the first. There is an extended account of this impression in the *Typog. Antiq.** vol. ii. p. 36, 40; but that account having been taken from an imperfect copy, it cannot be considered as bibliographically complete. Herbert had never seen a perfect copy of it. The present, which has been recently perfected from one in the possession of Mr. J. M. Gutch, presents us, on the recto of the first leaf, with a most barbarously-executed wood-cut of the Virgin (repeated in the *Dives and Pauper* of 1496, post) suckling the infant Jesus in her lap: a man to the left, intended for Joseph, is kneeling. There are four lines of inscription beneath—cut upon the same block upon which the embellishment was executed; but they are too barbarous for transcription. The whole is enclosed in an ornamental frame-work of better taste. Beneath, we read,

Scala perfeccōnis

The reverse is blank. A table of the chapters occupies the next 3 leaves. On *b i*, recto, the text begins. The signatures, to *q*, inclu-

* This account is confined chiefly to specimens of the text; which are certainly very curious.

sively, run in eights: *r* and *s* * have each only 4 leaves; but a fifth, and the last leaf in the volume, may be considered as forming *s v*. The whole of the contents, on the recto of this last leaf, are as follow: and very necessary to be noticed—

Lenuoye

Infynite laude wyth thankynges many folde
I yelde to god me socouryng wyth his grace
This boke to finysshe whiche that ye beholde
Scale of perfeccion calde in euery place
Wherof thauctor walter Hilton was
And wynkyn de worde this hath sett in prynt
In willyam Caxstons hows so fyll the case
God rest his soule. In Ioy ther mot it stynt

This heuenly boke more precyous than golde
Was late direct wyth great humyltye
For godly plesur. theron to beholde
Vnto the right noble Margaret as ye see
The kyngis moder of excellent bounte
Herry the seuenth that Ihū hym preserue
This myghty pryncesse hath cōmaunded me
Temprynt this boke her grace for to deserue

Finit felicit liber intitulatus Scala perfeccionis impressus año salutis. M. cccc. lxxxxiiii.

Beneath, is the small device of Caxton. The reverse is blank. This very rare volume is the only one, which I just now remember to have seen, executed, throughout, with the large lower-case type of W. de Worde, in long lines. The effect of it is exceedingly handsome. The present copy, although occasionally slightly soiled, and with a few leaves inlaid, may be considered a very valuable acquisition. It is handsomely bound in russia, by Herring.

* s ii, is incorrectly marked t ij.

901. Vitas Patrum. *Emprynted in the towne of Wesmynstre.* 1495. Folio.

The title, in large white letters upon a blackground, is over a rude wood-cut of St. Jerom, preaching to the Virgin and Bishops, &c.' the same cut as is prefixed to the Polychronicon. On the reverse is Caxton's large device. The prologue, which is extracted in the *Typog. Antiq.* vol. ii. p. 43, with the commencement of the table, occupies the next leaf. The table ends on the recto of Aa viij, from the beginning of the volume: on the reverse, is a cut as just described. The text begins on the recto of a i, or folio I: and the leaves continue to be numbered to the end of the volume, or to fol. CCC xlvii inclusively. On the reverse of fol. CCC xlvi we read this colophon:

> ¶ Thus endyth the moost vertuouſe hyſtorye of the deuoute & right renom med lyues of holy faders lyunge in de ſerte, worthy of remembraunce to all well dyſpoſed perſones, whiche hath be translated out of Frenſſhe in to En= glyſſhhe by Wyllyam Caxton of West= mynstre late deed, and fynyſſhed it at the laſte daye of his lyff. Enprynted in the sayd towne of Weſtmynstre by my Wynkyn de Worde the yere of our lor= de. M. CCCC. lxxxv. and the tenth yere of our soueraȳne lorde kyng hen= ry the ſeuenth.

The recto of the following and last leaf is occupied by the large device of Caxton, and the reverse by the same wood-cut and title as at the commencement of the volume. If the last leaf be excepted, the present copy may be considered as a clean, sound, and most desirable one. It is in old russia binding. From the Alchorne Collection.

902. Polychronycon. *Enprynted at Westmestre.* 1495. Folio.

Second Edition. The title of this work (wanting in the present copy) consists of a rude wood-cut exactly similar to the one which precedes and terminates the text of the Vitas Patrum, described as the previous article. The word 'Polychronicon,' in large lower case type, and cut in wood, is over this rude print. On the reverse of the leaf are five stanzas of very indifferent poetry, as may be seen in the *Typog. Antiq.* vol. ii. p. 50. From these we learn that 'Roger Thorney, Mercer' exhorted the printer to correct the text, and to make and set it in print. The 'Prohemye,' as in Caxton's impression of the work (for an account of which see p. 262 ante) follows on the recto of aa ii, terminating on the reverse of aa iii. In this proheme, however, W. de Worde promises to bring down the events of history as low as the xth year of Henry the VIIth, or to the year of our Lord 1495, but he has not kept his promise; since the text is only a reprint of that by Caxton. The table follows, on the recto of aa iiij, concluding on the recto of hh v: of these signatures, aa has 8 leaves, but the rest only 6 leaves each. A blank leaf forms hh vj. As the leaves now begin to be numbered regularly, to the end of the volume, we may only remark that the text comprehends CCCxlvi leaves; executed, like almost all the earlier productions of W. de Worde's press, in double columns. On the reverse of the 346th leaf — after the imprint, as in Caxton's edition (see p. 262 ante) — we read as follows:

> Ende the thyrtenth daye of Aprill the tenth yere of the regne of kyng Harry the seuenth. And of the Incarnacyon of our lord: M.CCCC.lxxxv.
>
> ¶ Enprynted at Westmestre by Wynkyn Theworde.

The large device of Caxton occupies one side of the following leaf. Perfect copies of this beautiful volume are in the libraries of the Duke of Devonshire and Mr. Phelps. The present is a short but sound copy; in russia binding.

903. Diues et Pauper. *Emprentyd at Westmenstre.* 1496. Folio.

Second Edition; that by Pynson, of 1493, being the first. On the recto of the first leaf, A i, we have a large wood cut of the *Rich Man and the Poor Man*, (under the above title) of which a fac-simile is given in the *Typog. Antiq.* vol. ii. p. 67. On the reverse, is a large wood-cut of St. Jerom, seated at a desk, with the Virgin and Child, and a group of Bishops before him. The table follows, on A ij, recto, and concludes on the recto of B iiij; A having 6, and B only 4, leaves. On the reverse of B iiij, the first wood-cut is repeated. On the recto of the next leaf, a i, the work begins under the running title 'Of holy Pouerte.' There are running titles throughout. The work is printed in double columns, having 40 lines in a full page, and concludes on the reverse of ¶ v, preceded by ꝛ: each signature, except the last, having 8 leaves. The colophon is thus:

> ¶ Here endeth a compendyouſe treatyſe dyalogue of Diues and Pauper That is to ſaye, the ryche ⁊ the poore fructuouſly treatynge vpon the. x. cō-maūdementes, fynyſſhed the. iij. daye of Decembre. The yere of our lorde god. M.CCCC.lxxxvi. Emprentyd by me Wyken* de worde at Weſtmonſtre.
>
> ¶ Deo gracias.

The recto of the ensuing and last leaf contains the same wood-cut as is prefixed to the recto of the first leaf of the '*Scala Perfectionis*:' see p. 395 ante. On the reverse, the first wood-cut of the poor man and the rich man, is again repeated. This copy, which is a sound and desirable one, was formerly in the library of Mr. Wodhul; and is in old russia binding.

* Sic.

904. Liber Festivalis et Quatuor Sermones. *Printed at Westminster* 1496. Quarto.

This is the second edition of this publication by W. de Worde; the first having been executed in 1493—and both of them being reprints of the same work put forth by Caxton: see p. 264 ante. In the present copy the 'Quatuor Sermones' stand first, and begin on the recto of signature A, numbered i. The signatures extend to G v, in eights, or to the numbered folio xlix (folio xlv being wanting in this copy). On the reverse of folio xlix, at the bottom of the second column, is the following colophon:

¶ Finitum weſtmonaſte
rio. Anno ꝛc̄. lxxxvi.

Regiſtrum quaterno4.)
A B C D E F G

The prologue to the Festival immediately follows, on fol. i. so numbered: at the end of the prologue we read:

¶ Incipit liber
qui Feſtialis appellatur.

The leaves are regularly numbered to fol. CC: and from the reverse of this 200th and last leaf, we learn, from the register, that the signatures run in eights; but the last signature has only 6 leaves. The colophon and register are thus:

¶ Finitum et completū
in Weſtmonaſterio
Anno dñi. M.cccc.
Nonageſimo ſexto

¶ Regiſtrum quaterno4

a b c d e f g h i k l m n o
p q r ſ t v x y p ȝ ꝛ ꝯ 4

Both works are executed in double columns. The present clean and very desirable copy is beautifully bound by C. Lewis, in blue morocco.

905. Cronycle of Englonde, wyth the Frute of Tymes. *Enpryntid at Westmestre* 1497. Folio.

Second Edition. This impression comprehends two reprints: the first, of the Description of England, Wales, Scotland, and Ireland; from the printed text of the same work by Caxton, which again is confessed by the latter printer, in his Chronicles of 1480 (vide p. 228 ante), to have been 'taken out of Polichronicon.' In the copy before us, this Description of Britain commences on the recto of the first leaf, A i, with a title over a wood-cut exactly the same as the cut which precedes the XVth Book of W. de Worde's edition of 'Bartholomæus de Proprietatibus Rerum.' This copy is unluckily so imperfect as to want, in this first treatise, all the leaves after D iij, or perhaps 4 leaves. The signatures run in sixes. In the second place, the Fruit of the Times is a complete reprint of what is called the St. Alban's Chronicle; but the copy under description wants the commencement of it, as well as the two latter leaves of the first signature a, the two latter leaves of b, a part of f 2, g i,—but there are too many deficiencies to be noticed with the hope of having them supplied by the discovery of another defective copy—yet containing the leaves here wanted. We shall therefore conclude the article by observing that the signatures, in sixes, extend to y, z, 9; and, afterwards, from A to I. These signatures have a peculiarity of being designated only by the letter beneath—as a, b, or c; and the numbers, i, ij, iij, iiij, v, and vi, are impressed nearly in the centre of the right side margin, above them. On the recto of I iiij, we read the colophon, thus:

¶ Here endyth this present cronycle of Englonde wyth the frute of tymes: compiled in a booke, & also enpryntyd by one somtyme scole mayster of sayntAlbons. on whoos soule god haue mercy, ¶ And newely in the yer of our lord god. M. CCCC. lxxxvij. enpryntid at Westmestre by Wynkyn de Worde.

On the reverse is Caxton's large device. This copy, from the Alchorne Collection, is not only imperfect, but soiled, and much cut in the binding. For a further description of this very scarce book, consult the *Typog. Antiq.* vol. ii. p. 69-71. It is proper to add, that the embellishments, although executed on the plan of those in the St. Alban's edition, are much superior.

906. The Golden Legende. *Accomplyshed and Fynyshed at Westmynster.* 1498. Folio.

We shall describe this edition in the order in which the present copy of it presents itself. On the recto of the first leaf, is a cut, in two parts; the upper part of which presents the *Annunciation*, the lower part, the *Crucifixion*. On the reverse, is a short table, of 13 lines, referring to the leaves 'conteynynge the lyues and hystoryes shortly taken out of the Byble.' The following leaf, folio i, is here wanting: on the reverse of folio lij, the last of these 'hystoryes' ('of Judyth') terminates. The succeeding leaf presents us with Caxton's large device on the recto, and the cut, just described, on the reverse. The recto of the ensuing leaf gives us the general title of the Legend, above a very large and rude cut (probably the identical one used by Caxton) of the Apostles and Saints in glory before the Father, Son, and Holy Spirit, seated on a throne, surrounded by Cherubim. The title is the same in substance, although not in the spelling of the words, as is that of the edition of 1493: see p. 270 ante. A prologue, table, and 4 leaves follow. The 'Aduente of our Lorde' begins on the next leaf, numbered 'folio primo;' and the leaves continue to be numbered to folio CCClxxxxviii; on the reverse of which leaf the text ends. On the recto of the following and last leaf is the colophon, above two wood-cuts; the first presenting the genealogy of the Virgin, the second, the crucifixion. A fac-simile of the latter (by no means divested of spirit) is given in the *Typog. Antiq.* vol. ii. p. 79; to which work the reader is referred for some curious extracts from the text.

The colophon is the same as the one given at page 270; except as follows:

Which werke I dyde
accomplyſſhe and fynyſſhe att weſtmynster the.

viii. daye of Janeuer The yere of oure lorde Thouſande .CCCC.lxxxviii. And in the. xiii yere of the reygne of kynge Henry the vii. By me wynkyn de worde

The present is a sound, but cropt copy; in russia binding.

907. The Booke of Kynge Arthur, and of his Noble Knyztes of the rounde Table. *Printed at Westmestre.* 1498. Folio.

Second Edition. It is not a little extraordinary that, of this impression, and of the previous one executed by Caxton in 1485, only one copy of each is known to exist. The present copy is, however, unfortunately very imperfect, The copy of the impression by Caxton, now preserved in the Library of Osterley Park, and belonging to the Earl of Jersey, is not only perfect, but, upon the whole, one of the finest specimens of Caxton's press that is known. The copy under description is undoubtedly a very great acquisition, and presents us with the *first attempt* to illustrate the text by *Engravings.* These wood-cut engravings, as the ensuing fac-similes evince, are of extremely coarse execution; and very little superior to the clumsiest embellishments which distinguish the volumes printed by the Two Coplands. Yet, to the curious antiquary, they have a certain degree of value; and to the bibliographer, such a volume as the one now before us (remarkable for the beauty of its execution, as well as for the rarity of its appearance) cannot fail to be held in very considerable estimation.

On consulting the *Typog. Antiq.* vol. ii. p. 81, it will be observed that a very partial description of this impression is there given; as, at that time, no copy of it had been seen by me. Even Herbert, who was formerly in possession of this very copy, and from whose collection it came into the library of the Duke of Roxburghe, (it having been bought* at the sale of this latter collection) has been superficial in the extreme. It shall be my endeavour to supply these deficiencies: although the necessity of a very elaborate description is done away, from the prospect

* It was purchased for 31*l.* 10*s.*

held out to the public of a REPRINT OF THE ENTIRE TEXT, under the editorial care of Mr. John Lewis Goldsmid.*

A table of 8 leaves precedes the prologue of Caxton: of these leaves, in the present copy, the first, upon sign. i, is wanting. We observe, from this table, that the work contains XXI. Books. The following, or 9th leaf, is upon signature ij—as in Caxton's impression—and this leaf, as well as a small portion of the ensuing one, sign. iij, contains the prologue of Caxton, precisely similar to the one in the previous edition, and of which the reader will find the whole reprinted in the first volume of the *Typog. Antiq.* p. 243-248. This prologue is succeeded by a summary of the contents of each of the XXI. Books. On the ensuing leaf, a i, the text of the 1st Book commences, with this prefix in large lower-case letter:

Here begynneth the fyrst boke of the noble kyng. Kyng Arthur. somtyme kynge of Englonde and of his noble actes and feates of armes of chyualrye ⁊ his noble knyghtes ⁊ table rounde. and his deuyded in to. xxi. bookes.

To this, as to every Book, a large-wood cut is prefixed; and the present is as curious as any of them. From the prefix to the 1st chapter we read 'How Vtherpendragon sends for the Duke of Cornwall and Igrayne his wife, and of their departing suddenly again." What subject in this chapter, or in the first book itself, this embellishment is intended to designate, is perhaps difficult of solution. There are three distinct groups; each group consisting of only two figures. In the foreground, with a castle behind, stands a crowned male figure, with ermined robes, embracing a female. To the left, a sort of tender parley between a lady and her knight seems to be going on. In the background, on an eminence, a man and woman are riding upon one horse, the former turning his head back towards the latter. The 1st Book contains XXVIII Chapters, and ends on the recto of c ij. Each book is also

* Of this edition only 250 copies will be printed—with great attention to typographical accuracy and beauty.

designated by a running title. The 2nd Book contains XIX Chapters, and ends on the reverse of d iij. The 3rd Book contains XV Chapters, and ends on the recto of e v. The nuptials of Arthur and Guenever grace the commencement of the third Book, in a wood-cut not divested of interest. The 4th Book contains XXIX Chapters, and ends on the reverse of g vj. The 5th Book contains XII Chapters, and ends on the reverse of j i. The 6th Book contains XVIII Chapters, and ends on the reverse of k iiij. The 7th Book contains XXXVI Chapters, and ends on the recto of n vij. A very whimsical wood-cut precedes this book. Beaumayns is throwing his arms round the necks of two females, preferring 'three petitions to King Arthur.' The 8th Book contains XLI Chapters, and ends on the recto of r iij. The 9th Book contains XLIIII Chapters, and ends on the recto of v viij. The ensuing is a fac-simile of the combat of 'Arthur and the Lion,' in the centre of the cut which precedes it:

The 10th Book contains LXXXVIII Chapters; beginning on the recto of A i, and ending on the recto of I i. The wood-cut to this book is divided into two compartments, and is of very coarse execution. The 10th is of 'Syr Tristram; and foloweth the XI. boke, whyche is of Syr Launcelot.' To this book is prefixed a wood-cut also, divided into

two compartments; and evidently by the same hand which produced the previous embellishment. The 11th Book contains XIIII Chapters, and ends on the recto of K iij. The 12th Book, which is preceded by one of the most barbarous cuts in the volume, contains XIIII Chapters, and ends on the reverse of L iiij. The 13th Book contains XX Chapters, and ends on the recto of N iiij. The 14th Book contains only X Chapters, ending on the reverse of O iij. It is preceded by a cut, of which the ensuing is a fac-simile of all the *figures*: omitting a portion of the back-ground, and the very heavy and dark frame work by which almost all these cuts (with the exception of the first) are surrounded.

The 15th Book contains only VI Chapters, ending on the reverse of O vj. The prefixed wood-cut is singularly grotesque; being, I presume, an illustration of the subject of the first chapter, which treats 'How Syr Launcelot came in to a chapel where he founde deed in a whyte sherte a man of Relygyou* of an hundred wynter olde.' The 16th

* Sic.

Book commences on P i, containing XVII Chapters, and ending on the recto of Q iiij. A portion of the cut, by which the 17th Book is preceded, is presented to the reader in the following fac-simile: having, in the background, a vessel at anchor.

This 17th Book has XXIII Chapters, and ends on the reverse of S v. The 18th Book has XXV Chapters, ending on the reverse of X iiij. The 19th Book has XIII Chapters, and ends on the recto of A iiij (the third alphabet of signatures.) The 20th Book contains XXII Chapters; of which the latter two are wanting in the copy under description. It terminates on the reverse of D i. The 21st and last Book is preceded by the same wood-cut which is prefixed to the 20th Book, and of the *whole* of which the ensuing is a fac-simile:

This last book contains a second wood-cut on the reverse of D iiij, and has XIII Chapters; ending on the recto of E v. After an address to the reader,* (as in the former impression,) to pray for the soul of the translatour, the colophon, on the same page, is precisely similar to that by Caxton†—as far as a portion of the 10th line—when we read thus:

. . . . . whyche boke was reduced in to Englysshe by the well dyspoſyd knyghte afore nampd. And deuyded in to. xxi. bokes chapitred. ⁊ enpryntd

* The address begins by calling the work, as in the title, given at p. 403 ante, 'the hoole booke of kynge Arth[u]r, & of his noble knyztes of the rounde table.'

† See *Typog. Antiq.* vol. i. p. 253. The colophon begins thus: 'Thus endyth this noble & Joyous boke entytled Le Morte dathur,'‡ &c.

‡ Sic.

fyrst by Wylliam Caxton, on whose
soule god haue mercy. And newel . .
prynted. and chapitres of the sam ....
brisshed at Westmestre by Wynk . . .
Worde ye yere of our lord. M.C.....
.lxxxviij. and ended the. xxv .....
Marche. the same yere

The above dotted lines denote the defective parts of the colophon in the copy before us. On the reverse of this leaf is the large device of Caxton. The signatures, as before observed, run in three sets, exclusively of the table on *i*. The table has 8 leaves. Then, *a* to *v*, in eights and sixes, alternately: v has 8 leaves. Next, A, B, C, in sixes; D eight; E six; F, G, H, in eights; I to V, inclusively, in sixes; X four; Y five. As the third set, A, B, C, D, E, in sixes; E vj being blank. The painful task remains of mentioning the deficiencies of the present copy. The first leaf of the table; signatures, *a iij*; *r j*; *r vij*; E iij; E iiij; T v; Y iij; B j; C vj; D j; and E ij—in the whole, 12 leaves are wanting. About 10 leaves also are injured by having portions, greater or less, of the text torn away. In spite however of such imperfections, this volume may be considered a treasure of no ordinary value. It has been lately bound, in a very elegant manner, in dark red morocco, by C. Lewis.

908. The Contemplacyon of Synners. *Emprentyd at Westmynster.* 1499. Quarto.

This is, upon the whole, a very curious little volume: although I do not consider it so scarce as I was formerly led to imagine. The first leaf is occupied, on each side, by a wood-cut of the author, presenting his book to a Bishop, seated. On the second leaf, signature A ij, the prologue begins—as extracted at p. 83 of the *Typog. Antiq.* vol. ii. From this prologue, we gather that the work was undertaken at the request of Richard [Fox] Bishop of Durham. It is not improbable that the work was revised by the Bishop himself, as it came from the press of W. de Worde. This impression is pretty accurately described in the *Bibl. Harleian* vol. iii. n°. 6918; but we may here remark that every 'Contemplation' (there being seven—for the seven days in the week)

is accompanied with poetry, and has a wood-cut prefixed to it. These cuts, however, are coarsely executed, and of rather common occurrence. The first piece of poetry, on the recto of B i, is as follows:

This breuyd boke of sobre quantyte
Of synners called the Contemplacyon
Accordeth well for all state and degree
Gydynge by grace and due dyreccyon
Our soule to sease in sure saluacyon
Therefore this poesy profoundly vnderstande
Whiche of thy conscyence may cause correcyon
In herte enpryntynge thyse fygures folowande

Perhaps the reader will not censure me if I adduce only one more specimen of such prosaic metre: which is printed on D iiij, recto, opposite a wood-cut of our first parents, eating the forbidden fruit;—similar to the same cut in Caxton's Life of Christ:

This leef sheweth a pleasaunt portrature
For to ostende the state of Innocence
The whiche in grace ay standeth sadde & sure
For why, it is a state of excellence
Whiche men sholde kepe with dewly dylygence
And teche theyr children in to theyr tender age
Of god and man escuwynge all offence
Theyr Innocencye obserue ay but outrage

On the reverse of P iij, in sixes, we read the conclusion of the contemplation for Sunday. On the recto of P iiij, and last leaf, is the colophon, thus:

¶ Here endeth the treatyse called the Contemplacyon of synners, for euery daye of the weke a synguler medytacyon. Emprentyd at Westmynster by Wynken de worde the .x. daye of July, the yere of our lorde. M.CCCC.lxxxix.

Four hexameter and four pentameter verses are beneath; subjoined to which is W. de Worde's device, no. IV. The same wood-cut, as before, of the author presenting his book—is on the reverse of the leaf. The present is a very sound and desirable copy, in old red morocco binding.

Incipit liber. i. de. trinitate ⁊ de. capʒis istoꝝ librorū sequen

909. Bartholomeus. De Proprietatibus Rerum. *Without Place or Date.* Folio.

Of all the books printed in this country, in the xvth century, the present is one of the most curious and elaborate; and probably the most beautiful for its typographical execution. The paper, press-work, and embellishments (although the latter are, for the greater part, very coarsely executed) are perhaps unrivalled by the efforts of any other artist in our own country, within the period above mentioned. The present copy of this magnificent performance is indeed well calculated to call forth the admiration of the bibliographer and collector: for although a few leaves, at the beginning and end, are in a tender condition, and inlaid—from a copy subsequently acquired—yet the moment we pass the First Book, and the table of the second, and enter upon the Second Book, on the recto of signature b i—continuing our examination till within the 7 last leaves of the impression—we are perfectly delighted with the size, condition, and general appearance of the volume. Referring the reader to a very copious and particular account of this chef-d'œuvre of W. de Worde's press, in the *Typog. Antiq.* vol. ii. p. 310-322, the description here may be comparatively brief. Our object will be solely to mention the leading features of the impression.

The title, as above given, (and of which a fac-simile appears in the work just referred to) consists of large lower-case white letters, upon a black ground, executed upon a block of wood. This occupies the recto of the first leaf: on the reverse, are 24 verses in commendation of the youthful lesson called 'God spede me.' These are extracted in the forementioned authority. The prologue of the translator occupies the recto of the second leaf; having only 2 lines and a third of one on the reverse. On the recto of the ensuing leaf, A ij, the *First Book* begins; preceded by an impression of the most magnificent wood-cut in the volume: and of which the OPPOSITE EMBELLISHMENT IS A FAC-SIMILE:

The chapters of the second book begin on the recto of B i: the previous signature having only 5 printed leaves. On the reverse of B viij, above another elaborate wood-cut, we read

Here folowety the feconde
boke of this present volume
treatynge of angelles.

The ensuing signature is *b*, but with only six leaves. We continue with 8 leaves to a signature, and observe, on the recto of m ii, a large wood-cut divided into three compartments—of part of one of which, (a youth holding a hawk on his left fist) a fac-simile appears at p. 313 of the authority just referred to. But the embellishments of every book are particularly specified in the same pages; and we may here therefore only attend to the order of the signatures. Each signature, from b to ȝ, ٩, and 9, inclusively, has 8 leaves. On the recto of 9 viij, above Caxton's large device, we read as follows:

After thiſe forſayd bokes thus treated. we ſhall procede by the helpe of Jheſu in the twelfth boke. and ſoo the other

This seems a sort of colophon to about one half of the work. The reverse of this leaf is blank. The signature of the next leaf, A j, is omitted to be marked. From A to X, there are 8 leaves to each signature; but X, Y, and Z have each only 6 leaves. Next come *aa*, *bb*, and *cc* in eights: *dd*, *ee*, *ff*, *gg*, in sixes: *hh*, II, *kk*, *ll*, *mm*, in eights: *nn* four; and, lastly, *oo* with 6 leaves. The *Nineteenth* and last book terminates on the reverse of *oo iij*; presenting us with a copy of the colophon in the original MS. thus:

Endleſſe grace. bleſſe. thankyng ٩ pray ſyng vnto our lorde god Omnipotent be gyuen by whoos ayde and helpe this tranſlacõn was endyd at Berkeleye the ſyxte daye of Feuerer. the yere of our lor de. M. CCC.lxxxviij. the yere of y^e reyne of kynge Rycharde the ſeconde after the Conqueſte of Englonde. xxij. The yere of my lordes aege ſyre Thomas lor de of Berkeleye that made me to make this Tranſlacõn. xlvij.

Then follows, on *oo iiij*, recto, a list of the authors from whom the work was composed: succeeded by

Explicit tractus qui vocatur Bartholomeus de proprietatibus rerum.

The poetical proheme of the author, which follows in English metre, is copied entirely in the *Typog. Antiq.* vol. ii. p. 315-318: but the concluding stanza, or L'Envoy, may find a place here:

Lenuoy

Ye that be nobly groundid all in grace
Experte in wysdom and phylosophy
To you this processe comyth a myghty pace
Whyche I dyrect to you that perfytlye
Ye may reforme to voyde all vylenye
Of euery thyng yf ought be here amysse
Excusyng theym whiche ment ryght well in this

The recto of the ensuing and last leaf contains the large device of Caxton in the centre, and the title of the work, as before, is on the reverse. The extraordinary condition of this copy has been before mentioned. It is very handsomely bound in russia by Walther.

910. MEMORARE NOVISSIMA. *Enprynted atte westmystre. Anno vtꝭ.* Quarto.

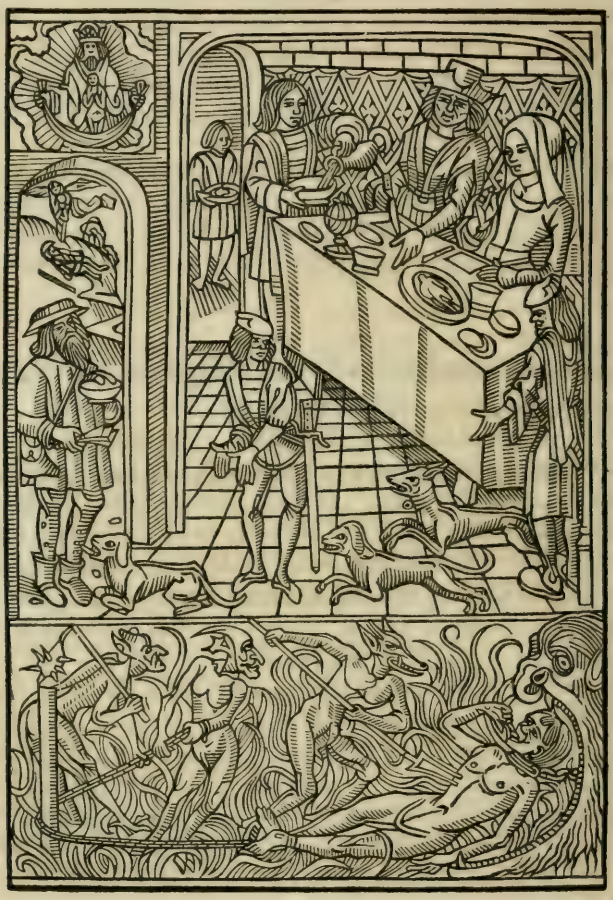
This beautiful little volume presents us with a reprint of the CORDIAL of Caxton; see p. 225 ante. On consulting the *Typog. Antiq.* vol. ii. p. 329, it will be seen that it was unknown to Herbert; who had conjectured that the enigmatical letters—'vtꝭ'—designative of the date—(whatever that date might be) were intended for 'vt supra;' referring to the previous date of Caxton (1480): but this inference is wholly untenable. So complete is this reprint, that Caxton's own date is repeated. That the impression was published in the XVth century, appears to be extremely probable from the character of the type; which resembles that of the *Polychronicon, Vitas Patrum, Bartholomæus,* and *Golden Legend.* From the authority above referred to, it should seem that Oldys was of opinion that the book was printed in 1495, or 1496: and it might also further appear that he had inspected this very copy—which answers completely to his description—being 'a beautiful

one, bound in morocco, and finely gilt.' It remains to describe it briefly, but minutely.

The first leaf, signature *a i*, contains a wood-cut on each side of it. On the recto, is that of the three Kings, on horseback, frightened at the approach of three skeletons in winding sheets—as given in a fac-simile at p. 102, vol. ii. of the above work. Beneath we read

Memorare nouiſsima ꝛc̄

The reverse contains a similar subscription, beneath a very uncommon cut, of which the reader is here presented with a fac-simile. The subject, as is evident, relates to *Dives and Lazarus.*



On the recto of signature *a ii*, the prologue begins, as in Caxton; see p. 225 ante. The signatures, to *m*, run regularly in eights: *m* having only 6 leaves. The entire work is executed in double columns; and on signature *a iiii*, the leaves begin to be numbered, and so continue as far as folio lxxxviii, within one leaf of the last. On the reverse of fol. lxxxviii. or *m v*, we read at top the ensuing colophon:

¶ Enprynted atte weſt-
mynſtre Anno dñi.
¶ Regiſtrū quaterno4.
.a b c d e f g h i k l m.

Beneath, is Caxton's small device. The ensuing and last leaf is occupied by the same cuts as are on the first leaf. This fair and desirable copy was obtained from the choice collection of Mr. R. Wilbraham.

911. STATUTA. *Without Place or Date.* Folio.

This estimable and uncommon volume has been briefly, but accurately, described in the *Typog. Antiq.* vol. ii. p, 390-391. There is no necessity to add much to that description; but we may here observe that, on the recto of the first leaf, without signature, and beneath a running title of 'Anno xi°. Henrici. vij.' we read the following title — in the centre of the page:

Statuta bonum publicum
concernencia edita in parliamento ten
to apud weſtmonaſterium. xiiij°. die
Octobris Anno regni Illuſtriſsimi
Dñi noſtri Regis Henrici ſeptimi. xi°.

On the reverse is the elaborate ornament, of the royal arms, surmounted by an angel, of which a fac-simile appears in the volume just referred to. On the recto of the ensuing leaf, A ij, is a table of the chapters or acts, passed in the session above mentioned. These acts are XXVII. in number. One of the most curious of them, is that which relates to the *unlawful making of Feather Beds, Pillows, and Matrasses*, cap. xix. This illegality relates to beds made 'of scalded feders, and drye pulled feders togyder and of lokkis. and feders togyder whyche is cōtagyous for mannys body to lye on. And also in quiltes materes & cusshons stuffed

with hors heere, fenne downe neetes heere deres heere and gōtes heere whyche is wrought in lyme fattis, and by the heete of mannys body the savour and taste is so abhominable and contagious y^t^ many of the kynges subgettes therby ben destroyed,' &c. Lawful feather beds are then described as made with 'drye pulled fethers or ellis wyth clene downe allone.' The act however does not threaten punishment for those who choose to make these 'dampned' goat-skin beds 'for their own proper use in their houses'—'so they be not offered to be sold in fairs & markets.'

This impression contains only the signatures A to E, inclusively, in sixes; concluding at the bottom of E vj, recto; without any imprint. The large device of Caxton is on the reverse. A full page (C i, recto,) contains 39 lines. The present is a large and desirable copy, but stained in the upper margin. It is handsomely bound in russia by Herring.

912. Psalterium. *Printed at Westminster.* 1499. Octavo.

This impression of the Latin Psalter (as has been before observed*) is the first which was published in our own country. It has been inaccurately described, in the work below referred to, as a folio; whereas it is a small octavo, having only 21 lines in a full page. The typographical execution of it is in the best style of W. de Worde's press. There is no title to the present copy; which begins, on the recto of A, with a table The table occupies 12 leaves: A with 8, and B with 4, leaves. The following leaf exhibits the commencement of the text of the Psalter on A. The signatures extend to S, inclusively, in eights: R wanting 2 leaves in the copy before us. Each signature is designated only on the first leaf. On the recto of S viij, is the colophon:

> ¶ Impreſſum apud weſtmonaſterium per me wynandū de worde. Anno dñi M. CCCC. lxxxix. xx die Maii.

On the reverse is Caxton's small device, surrounded by 4 pieces of wood-cut border. This is a very neat copy; in dark blue morocco binding.†

* *Typog. Antiq.* vol. ii. p. 82.

† This book is inserted here, instead of at p. 411 ante, on account of its having been overlooked.

RICHARD
PYNSON.

Books Printed by

Richard Pynson.

913. Dives and Pauper. *Emprynted at the temple barre of London.* 1493. Folio.

First Edition; *and the first Book printed by Pynson, with a date.* The copy under description is perfect, but neither a very fair nor a very genuine one The book however is of no ordinary occurrence, and exhibits a rare specimen of that peculiar type of the printer* which resembles the larger character of Verard; it being a tall secretary-gothic type. The capital initial, D, is occasionally much ornamented; but no other initial letter has the same distinction. The table is executed in long lines, the text in double columns. An extended description is here unnecessary, as it is presumed a satisfactory one has already appeared in the *Typog. Antiq.* vol. ii. p. 401-3. The table begins on *a ii* (a i being blank) and extends to *b vj*, inclusively, in sixes. Another blank leaf is intended for *i a;* and on *ii a* (erroneously so printed for *a ii*) the text begins—'Of holy pouertie'—which forms a running title as far as *b i;* when we read 'The firste precepte.' The work is divided into 'ten precepts;' which, in W. de Worde's reprint, are more properly designated 'commandments'—since, in the VIIth

* A fac-simile of this type, not quite satisfactorily executed, appears in the *Typog. Antiq.* vol. ii. p. 402.

chapter of the tenth precept (*sign.* I ii, *rev.*) we read as follows: 'Nowe leue frende I haue ī partie declared thou the X cōmaundementes.'*

On the reverse of I vij (second set of signatures) we read the colophon, thus:

Here endith a compendiouſe tree tiſe dyalogue. of Diues ϒ paup. that is to say. the riche ϒ the pore fructuously tretyng vpon the x. cōmaūdmentes, fynisshed the v. day of Jupl. the yere of oure lord god. M. CCCC. lxxxiii. Em

* I subjoin a few miscellaneous specimens of the text of this singular work; but one of the most curious extracts will be found in the authority just referred to. On the recto of E i, it is truly said—'In presēce of his frēdes they speke a man gode, though they wole him no goode and in presence of his enemyes they speke him euyl And as the fane of the steple. turneth after the wynde. so turne flaterers and bacbiters their speche, as cūpany speikith that they ben in The mosel and the face. of the camelion is lyke a swyne. and an ape. For euery flaterer is a bacbiter And as a swyne hay moore lykynge to lye in a foule slough thanne in a faire grene, & with wrotynge of his snoute defouleth the place ther he goothe. so hath the bacbiter. more liking to speke of other mennys defautes and of their vnhonesties and synne, thāne to speke of their godenesse, and honestie, and wysly speche,' &c. It is probable that the reader may recollect a parallel passage with the following; except the termination of it—which must be considered peculiar to this work. Pauper says—'If thou haue moche yeue thou mooche. Butt and if thou haue but lytel studye thou to yeue litel with good wylle for thā thou tresourest to the a grete yift in the day of nede For almesse deliuereth soules from euery synne and from dethe, and suffreth nat the soule to go into derknes,' G viij, *recto*. The origin of the episcopal *mitre, crosier, and gloves*, is thus detailed. 'The busshop passynge other prestys hath a mytre and a crosse. The mytre on his hede betokneth the crowne of thornes, yᵗ crist bare on his hede for mannes sake. And therefore the mytre hathe two sharpe hornes. in tooken of the sharpe thornes. The two tunges yᵗ hange downe on ye mytre betokē the stremys of blood yᵗ ranne downe fro cristes hede by pryckyng of the crowne of thornes. The crose that the busshop berith in his honde betokneth ye rede spere that the knyghtes turmētours put in the honde of crist in scorne for a ceptre And the archebusshops crosse betoknethe the crosse that crist died vpon for vs alle The busshoppes gloues. at messe in his hōdes. betoken ye nayles in cristes hondes, and the sandalies on his feet at messe betoken the nayles in cristen feet.' E iii.

The author of this singular work was Henry Parker, a Carmelite of Doncaster in Yorkshire; in the time of Edward IVth. Anthony à Wood thought the first edition of it was by W. de Worde, in 1496. Mr. Bliss observes that Parker wrote 'A Dialogue between a rich and a poor man;' but can this be any other than the work under description—and what Wood calls 'Dives and Pauper?' &c. *Athen. Oxon.* vol. i. col. 115.

prentyd by me Richarde Pynson
at the temple barre. of london.
Deo gracias.

The signatures run in eights; but the first alphabet extends only to *v*. As before observed, *c i* is omitted to be marked; but the first four leaves of *c*, are *c ii*, *c iii*, *c iiii*, *c v*. The second set of signatures, A i, begins at the second chapter of 'the seuenth Precepte.' Copies of this curious and rare volume are in the libraries of the Duke of Devonshire and Mr. Heber. The present was Mr. G. Mason's copy, and is in old russia binding.

914. The Boke calledde John Bochas, &c. *Emprentyd withoute the Temple Barre of London.* 1494. Folio.

First Impression. This is a volume well deserving a place in a Collection like the present. The text of it was frequently reprinted, and such re-impressions are by no means of rare occurrence; but a fine and perfect copy of this earliest edition is an acquisition of no trifling importance. The copy under description is somewhat soiled, but sound. The general title of the work, printed in a large lower-case type, in 9 lines, and prefixed to the prologue, is thus: 'Here begynnethe the boke calledde Iohn bochas descriuinge the falle of princis princessis & other nobles trāslated īto englissh by Iohn ludgate mōke of the monastery of seint edmūdes Bury at the cōmaūdemēt of the worthy prynce humfrey duke of gloucestre beginnynge at adam & endinge with kinge iohn take prisoner in fraunce by prince Edwarde.' The prologue occupies 3 leaves, ending on the reverse of *a iiii*; *a i* being blank. In the whole, there are *Nine Books*; having, prefixed to each, a prologue and a wood-cut. The text of this work is so well known to the curious, from the subsequent editions of it, that, in the present instance, I shall dwell chiefly upon the *graphic embellishments* which the volume contains; as this is the first book, with a date, executed by Pynson, in which such embellishments appear.

The first wood-cut, to the first book, is exceedingly coarse; as will appear from the fac-simile of it in the *Typog. Antiq.* vol. i. p. xi: see also p. 405. The remaining cuts represent the human figure on a smaller scale; and in the 2nd and 3rd cuts we immediately recognise the same style of art. The 3rd cut, being rather curious, shall speak for itself in the ensuing fac-simile:

On examining the contents however of this third book, it is not easy to discover to what subject this embellishment relates. The 4th cut represents Marcus Manlius, with his hands tied behind him, 'caste into

the Tibre and there drowned.' The 5th *cut* represents a naked man, stretched out and tied down upon a board of iron spikes: guards are surrounding him. The 6th *cut* is too curious to be withheld from being its own interpreter. It is thus explained in the prefix to the book to which it belongs: '*Here Bochas sittinge in his studye alone: writeth a greate processe: howe Fortune lyke a monstruous Image, Hauinge an hundryd handys apperyd vnto hym and spake: and Bochas vnto hir: makinge bytwene them both many greate Argumentys: and resons of fortunes chauncys.*'

The 7th *cut* describes a battle, with few figures, in which the bow and sword are the chief implements of destruction. The 8th *cut* shews us, in the foreground, a figure, with a tiara on its head, kneeling and hand-cuffed: a warrior is stepping on his back, to mount his horse, which latter is held by a page without his hat. A group of armed horsemen is in the back-ground. The 9th and *last cut* represents a woman, drawn in quarters by the hair of her head, her left hand, and right foot — by three horses. A crowned leader, with horse-men, attends the execution of this barbarous punishment.

On the recto of H iii (second set of signatures) the colophon is thus:

¶ Here endith a compendious tretiſe, and dyalogue of Johñ Bochas: fructuouſly tretinge vpon the fall of Princys, Princeſsys, and other nobles. Fiñiſshed the xxvii day of Januere. In the yere of oure lord god M CCCC lxxxxiiii. Emprentyd by Richard Pynson: dwellynge withoute the Temple barre of London. Laus Deo.

On the reverse are four stanzas of poetry, by an author, from whom no other poetical effusion is at present known: see Ritson's *Bibliographica Poetica;* p. 56.

Greneacres a Lenuoye vpon
Iohn Bochos.

Lak be thy hondes and thy wede also
B Thou sorowfull boke of mater disespeyred
In tokne of thyn inwarde mortall wo
Which is so bad it may nat be enpeyred
Thou owest nat outwarde to be feired
That inwarde haste so many a rufull clause
Such be thyn habyte of coloure as thy cause

No cloth of Tyssewe ne ueluet cremesyne
But lyke thy monke mournynge vndre his hode
Go weyle and wepe with wofull proserpyne
And late thy terys multiplye the flode
Of blak Lythey vnder the bareyn wode
Where as goddesse hath hir hermytage
Helpe hir to wepe and she wyll gyue the wage.

Noblesse of ioye sith thou mayst nat approch
This blak goddesse I counceyle the to obeye
Compleyne with hir vndre the craggy roche
With wepynge soules vpon the seide Lythey
Sith thou of sorowe art Instrument and keye
So harpe and singe there as thou may be herde
For euer ioye is of thy name aferde

Pryncesse of wo and wepyne proserpyne
Which harborowest sorowe euyn at thyn herte rote
Admytte this Bochas for a man of thyne
And though his habyte blaker be than sote
Yit was it made of thy monkes hode
That he translatyd in Inglyssh of latyn
Therefore nowe take him for a man of thyne

This impression is executed in double columns, in the small secretary-gothic type of the printer, of which a fac-simile appears at page 544 of the 2d vol. of the *Typog. Antiq.* There are two sets of signatures, each running in eights: but the first, as in the volume just described, does not extend beyond *v*. The second, in eights, extends to H; which latter has only 3 printed leaves to H. This is a desirable copy, in old russia binding.

915. Directorium Sacerdotum, &c. 1498. Quarto.

This was formerly a work in great use and estimation among the Clergy; and the present is, in all probability, a reprint of the text of it by Caxton. The note below,* respecting the correction of this edition, may afford the reader some amusement. All that it may be necessary here to state, in a bibliographical point of view, will not occupy a great portion of our time or attention. The recto of the first

* 'For greater satisfaction we must refer the inquisitive to the Directorium Sacerdotum quem (librum) pica Sarum vulgo vocitat clerus; a book containing all these niceties; and more than once printed by our English printers, as by Caxton, without a date; by Pynson, in 1498; and again 1508. Of Mr. Caxton's edition, we may always say, as Buxtorf, or Reland, or somebody else, says of the *Mactation* book of the Jews, worded in Dutch, but printed in Masket—'legat qui vult aut qui potest.' We mean no more than to

leaf is occupied by an advertisement [' Animaduertendum '] the whole of which is reprinted in the *Typog. Antiq.* vol. ii. p. 414-5. We chiefly learn from it, that this ' Sacerdotal Directory ' was composed for the Cathedral at Salisbury: that it was delivered to one ' Master Clerke to amend and correct;' who in turn committed it to the press of Pynson:

Iuſup honeſto Ricardo pynſon extra barrā noui tēpli londoniaꝝ moranti, ad impri-mendū dedit atqꝫ finiri iuſsit. Anno ſalutis noſtre Milleſimo . cccc . xcviii .

This advertisement occupies only one page of the leaf, and is printed in a square, proportionate, and beautiful letter: occupying 23 lines. The reverse is blank. The next 6 leaves, on signature *a* (*a i* blank) are occupied by an almanack or table. This executed in the small secretary-gothic type of the printer. Another leaf follows; the recto of which is blank, but the reverse contains a kalendar from the year 1496 to 1515. The ' prologue ' to the Directory succeeds; on a i, recto: ending, with a rubric, on the reverse of a ii. The Directory terminates on the reverse of ϒ ii, in eights:

Explicit libellus quod Directorium ſacerdotum appellatur. Feliciter.

Next comes the ' Defensorium Directorii '—on ϒ iii: ending on the recto of ϒ vj:

Explicit Denfenſorium directorii.

The reverse is blank. The third and last tract, commencing on A i,

intimate that it abounds with abbreviations peculiar to the subject; and that if we remember rightly, it requires some skill in *pica* to read it with fluency. This book was compiled, though not originally, by Clem. be Maydeston, a briggitine friar, but a brother, as Bishop Tanner says, (*Bibl. Brit.* p. 500) of the house at Houndeslow, which was a house of Trinitarians; and this seeming contradiction we cannot immediately reconcile. The book was intrusted by the Church of Sarum, to Wm. Clerk, precentor in the King's College, Cambridge, to be corrected and made conformable to the true original of that Church; and this correction was occasioned by a dispute, warm at that time, whether the festival of Corpus Christi, with an octave, should be celebrated *cum regimine chori* or *sine regimine;* the former of which was the practice of the Church of Sarum.' Rowe Mores's *Dissert. upon English Typog. Founders and Founderies*, p. 24-5, *note.*

recto, is entitled 'CREDE MIHI.' I suspect that 2 or 3 leaves are here wanting at the end; since it terminates abruptly * on the reverse of the next leaf after C ii: the two previous signatures, A and B, each having 8 leaves. All the signatures in the first treatise, a to ȝ, inclusively, have 8 leaves; but ϒ has only 6 leaves. The printer's device [N°. V.] terminates the impression. The work is printed in long lines, and has running titles throughout. This clean and desirable copy was deposited, as a gift, in the Library, by Mr. R. Triphook, bookseller. It has been since bound in dark blue morocco, by C. Lewis.

916. GALLICANTUS ALCOCK. 1498. Quarto.

This is an exceedingly scarce little volume; but the description of it in the *Typog. Antiq.* vol. ii. p. 409-411, being sufficiently full and particular, there is no necessity to be elaborate in the present instance. The copy there described (from the Alchorne Collection) is now the property of the Noble Owner of this Library. The recto of the first leaf is occupied by a wood-cut of Bishop Alcock in his pulpit, having a cock on each side of him: a fac-simile of this curious embellishment appears in the pages just referred to. Beneath this cut we read the following title:

Gallicantus Johannis Alcock epi Eliensis ad cofratres suos curatos in sinodo apud Bernwell xxv. die mensis Septembris Anno Millesimo cccc. nonagesimo octauo

The reverse of this first leaf exhibits another impression from the same wood-cut. On the recto of the ensuing leaf, the text begins—as reprinted (with its ornamental prefix of a black cock) at p. 410 of the work referred to. The third leaf is marked A instead of A iii: but the 4th leaf is properly designated A iiii. The sermon concludes on the reverse of D iiii. Then follows

Constitutio Johannis Elien epi pro festis sanctoꝝ infra scriptoꝝ in diocesi sua celebrā
&c. &c. &c.

* See the conclusion in the *Typog. Antiq.* vol. i. p. 323-4.

This occupies only 3 pages. On the reverse of the last leaf, D vj, we observe Pynson's device; forming N°. V. of the fac-similes given in the work so often quoted. The signatures A B and C have each 8 leaves. A question may be asked—whether the above date refers to that of the preaching, or the printing of the sermon? and if to the former, whether it might not have been published very shortly after its delivery? This estimable volume is in dark blue morocco binding, by C. Lewis.

917. The Tales of Canterburie. *Without Place or Date.* Folio.

Third Edition of this work, *and probably the first book printed by Pynson.* We have here what may be called an extraordinarily-fine copy of one of the rarest and most estimable volumes of early English poetry. This copy was successively in the collections of Thomas Rawlinson and Dr. Chauncy; and was purchased, at the sale of the library of the latter, for a comparatively moderate sum. It is considered to be perfectly complete; and, as such, is likely to be unique: as the copy of it in the Library of the Royal Society, has been reported to me, by a competent judge, to be defective in a few leaves, though Tyrwhitt says it is perfect. A fine but imperfect copy (which was in the Roxburgh Library) is in Mr. Heber's collection; to which another copy, also incomplete, has been recently added. Mr. Utterson has a copy, but still more defective. The worth of the one under description will be estimated accordingly.

Having before been somewhat particular in the account of this very rare volume,* the task to be performed at present is both easy and brief. A few circumstantial details, however, are requisite. In the first place, this book is the only one, to my recollection, which exhibits that peculiar type—of which a fac-simile is found at page 430, post. Another fac-simile of it, but a little too heavily executed, appears at p. 523 of the work below referred to. The comparatively barbarous appearance of these types, lead to a supposition that the present may be the earliest performance of Pynson's press. Yet it is proper to observe that there is a mixture of letter-press; namely, *The Tale of*

* *Typog. Antiq.* vol. ii. p. 521-525.

Chaucer, beginning on A i, in the third set of signatures—and the *Parson's Tale*, beginning on G i, in the same set—exhibit the small neat secretary gothic letter of which a fac-simile appears at p. 544, vol. ii. of the *Typog. Antiq.* This variety appears to have been but slightly noticed by Herbert: and as the signatures C, D, E, and F—*intervening* between the A and G—are occupied by the larger or rude type, such parts, as contain the smaller character, could not have been subsequently applied, as an *addition* to what had been before executed. The whole impression was therefore, what may be termed, a simultaneous operation of the press. Herbert remarks that 'several of the types are the same with those used in *Dives and Pauper*,' yet, 'that the book is printed with somewhat larger types than those of the same work.' The truth is, that, at first view, there appears to be a general resemblance; and the peculiar formation of the *h*, is the same in both: but the *n* and the *a* differ very essentially. Other similarities, and other differences, might be mentioned; but no important deduction can be made from them.

In the second place, it has been supposed by Dr. Chauncy—in a ms. prefix to this copy—that there is a passage in the proheme, or introduction of Pynson, which warrants the inference of *Caxton's having been alive* when the impression was published. The passage is this:

. . . . . whiche boke diligently ouirsen ꝛ duely examined by the pollitcke reason and ouirsight. of my worshipful master william Caxton accordinge to the entent and effecte of the seid Geffrey Chaucer. and by a copy of the seid master Caxton purpos to imprent. by pe grace ayde and supporte of almighty god. whom I humbly beseche. that he of his grete and habundant grace wil so dispose that I may it fynisshe to his plesure laude and glorye. &c.

The inference of Caxton's being alive or dead, from the above extract, is extremely equivocal. Dr. Chauncy thinks, if Caxton had been *dead*, Pynson would have called him his '*late* worshipful master:' but the entire sentence, as may be submitted, seems to mean nothing more than that this present edition was purposed to be imprinted according to the copy or text of Chaucer—as that had been—'diligently over-

seen and duly examined by the politic reason and oversight of his worshipful master William Caxton:'—in other words, Pynson only purposes to reprint Caxton's text of our first poet. Yet, it is unquestionable, from numerous comparisons with each of Caxton's editions, that the present impression *varies from both.* No essential variation has however yet been discovered. Upon the whole, as this may be considered an obscure or knotty point, and rather bibliographical than critical, the reader is left to his own conclusion.* We return to a description of so singular a volume.

The proheme, which occupies the first leaf, on sign. *a i*, has been extracted entire in the work before referred to. It ends with the subscription

By Richard Pynson.

Beneath, in the present copy, are these lines in ms;

Who soo euyr on thys boke do rede
Remembyr Salem̄ pryst of bury town
Weche mad executor Jhū do hym mede
Hys goodys to spende wth good deuocyon
Robert Stylyard p[er]son of Fynynham
Weche gaff thys boke to Ele sie to p̄y
For the seyd Salim̄. sumtyme whan she may

The 'Prologue' of Chaucer follows on *a ii*; the first 18 lines of which are given in the work so often referred to. The descriptions of the different characters, having the running title 'Prologue,'—and accompanied by their respective delineations, in wood-cuts, follow, as far as the recto of *c iiii*, in eights. On the reverse of *c ii*, we have an engraved representation of the Party at Supper. As this cut is wanting in the copy of the second edition of Chaucer by Caxton, described at p. 292 ante, and as the deficiency is there erroneously supposed to have been supplied by a cut of the *Host* only—the reader will probably be gratified by a fac-simile of so social and joyous a circle—as that which is represented in the impression under description:

* Tyrwhitt says that it is evident, on the slightest comparison of the three books, that the copy which Pynson alludes to, in the above cited passage, and in that of his second edition, is no other than Caxton's *second* edition of the Canterbury Tales. He seems also to give in to the supposition, that the edition now under consideration was printed not long after 1491; the year of Caxton's death. See *Canterbury Tales*, ed. 1798. vol. i. p. vi.

Rete chere made oure ost to vs euirechone
And to the soupere sette he vs anone
He seruyd vs with vitaylle at the best
Stronge was the wyne and wele drinke vs lyst
A semely man oure ost was with alle
For to be a marshalle in a lordes halle
A large man he was with eyen stepe
A feyrer brugges is ther none in chepe
Bolde of his speche and wele was y taught
And of manhode lacked he right naught
Eke therto was he right a mery man
And after soupir to pleyen he began

On the reverse of *c iiii*, we have the cut of THE KNIGHT repeated, above the commencement of his tale, and preceded by this prefix: 'Here beggynneth the knightes tale.' The following is a very faithful representation of the original.

Whilom as olde ſtoryes telleth vs
Whez was a duke hight Theſeus
Of Thebes he was lorde and gouernour
And in his tyme ſuche a conquerour
That gretez was thez none vndre the ſonne
Fulle many a riche contre hadde he wonne

This cut is also wanting in the copy described in the page last referred to. The first set of signatures extends to *v*, in eights: the second, includes *kk* in eights; then *ll*, with only 6 leaves. The third set follows, with A to K in eights: K having only 6 leaves, the 6th leaf being blank. The leaves from A to C (third set) are printed in Pynson's smallest type, in double columns; and so are the leaves from G to the end of the volume. The remaining part of the impression is executed in long lines, like the above fac-simile. On the reverse of E v is Pynson's small device; designated as N°. II. in the *Typog.*

Antiq. No other imprint is subjoined. The paper of this impression is exceedingly stout and well manufactured. With the exception of some stains, towards the end of the volume, this copy may be considered in most desirable condition.* It is in old calf binding, with gilt leaves.

917. Year Books: or Reports of Cases in the IIIrd, IVth, Vth, VIth, VIIth, VIIIth, IXth, and XIth Years of the reign of Edward IV. *Without Place or Date.* Folio.

The editions of these 'Cases' by Pynson, are exceedingly numerous. The greater number of them are without dates; as may be seen on inspecting the *Typog. Antiq.* vol. ii. p. 473-476: and the earliest of them known, with a date, is the one printed in 1517. I may however be justified in introducing these impressions in their present place, from their being printed in the small secretary-gothic character. The volume under description contains Eight Tracts. *The first*, on a i, recto, is intitled

De Termino ſcē Triñ a° iii regni E iiii

It extends to *e: a, b, c*, with 8 leaves; *d* 6; and *e* 5, printed leaves—and comprehends the cases in *Trinity* and *Michaelmas Terms:* the last 3 pages include a portion of *Hilary Term.* It is without name of printer. The *second Tract* begins on a i, recto, with this title:

De termino paſche A°. iiii. E. iiii.

terminating on *g viij*, recto, in eights; and comprehending the *Easter and Michaelmas Terms.* The *third Tract* begins on a i, recto, having at top

De termino paſche A°. v. E. iiii.

The recto of *a v* is blank: on the reverse, Trinity Term begins. This

* There are subjoined, to this copy, 2 vellum leaves of ms. of the ending of the Miller's prologue, and of the commencement of his tale. The portrait of the Miller, executed in bistre, and surrounded by an elegant border, by way of illumination, forms no uninteresting embellishment to this fragment: which appears to be of the latter part of the xvth century.

I should add that all the cuts of the above impression are different from those in Caxton's.

tract ends apparently on the reverse of *b iiii*. A blank leaf follows: then *b vj*, with the recto blank: on the reverse, 'De termino Hillarii. anno E. iiii quinto.' The *fourth Tract* commences on a i, recto:

De ter°. Mich. A°. vi. E. iiii.

comprehending *a* 8, and *b* 6, leaves: exclusively confined to *Michaelmas Term*. At the bottom of g vj, recto—

Explicit annus Sextus Edwardi quarti.

The *fifth Tract* begins on a ii, recto, thus:

De termino paſche a.° vii. Edwardi iiii.

including *Easter*, *Trinity*, and *Michaelmas Terms*, on signatures *a*, *b*, *c*, and *d*, in eights. On the recto of d viij:

Explicit annus Septimus Edwardi quarti.

The *sixth Tract* has this prefix, on *a i* recto:

De termīo paſche A° viii. E. iiii.

comprehending *Easter*, *Michaelmas*, and *Hilary Terms*, on signatures *a*, *b*, *c*, *d*, in eights; and *e* in six. On the recto of *e vj*:

Explicit annus octauus Edwardi quarti.

The *seventh Tract* begins on the recto of *a i*:

De termino Paſche Anno ix Edwardi iiij

and comprehends reports of cases adjudged in *Easter*, *Trinity*, *Michaelmas*, and *Hilary Terms*: on *a*, *b*, *c*, in eights; *d*, *e*, *f*, in sixes; and *g* and *h*, in eights. On the reverse of g vij:

Explicit Annus.* Nonus. Edwardi. quarti.
Per me Ricardum. Pynson.

The device, N°. II. is beneath. The following leaf (g viij) is blank. The *eighth Tract* has this prefix, on a ii, recto (a i being blank):

De termino ſancte Trinitatis Anno °xi° Edwardi iiii.

On the reverse of *b vj*, the cases in *Hilary Term* begin, and conclude

* Sic.

the impression on the recto of *c iiii*, in sixes: this latter page having only 7 lines. The preceding is presumed to be a faithful account of a volume of no mean beauty, rarity, or utility. The margins of these tracts are ample, and those of the last tract are uncut. The paper is of a fine quality. This copy contains a profusion of ms. notes, written in the law hand of the time. It is beautifully bound in pale russia, by Herring.

918. Noua Statuta. *Without Place or Date.* Folio.

This magnificent volume opens with a table on signatures *a*, *b*, *c*, in eights (a i being blank) and *d* with only 6 leaves. The table exhibits a list of Acts passed from the Ist of Edw. III. to the XIIth of Henry VII. inclusively; arranged alphabetically according to the subject matter treated of. The first Act begins on a i (immediately following d vi) with the title, thus:

Noua Statuta.

There are running titles, according to the chronological order, throughout the volume. The first set of signatures, to ꝛ, ꝝ, and ꝯ, inclusively, runs in eights. Next, A,* C, in eights; D, E, F, in sixes; G, 4 leaves. D, 8; E and F, each with 6 leaves: F vj, being blank—and the text terminating on the reverse of F v. See the *Typog. Antiq.* vol. ii. p. 570. The date of this edition is presumed from the time of the last act, in 1497; as, if another, or more acts, had been passed, such act or acts, in all probability, would have been incorporated in the volume. This is a very large copy (having numerous rough leaves) but soiled towards the end. In dark calf binding.

919. Lyndwode. Super Constitutiones Provinciales. *Without Date.* Octavo.

This elegant little volume was, in all probability, printed in the xvth century. The address of the editor, in Pynson's largest lower-case type, begins thus: ' Reuerendissimo in christo patri ac domino domino I dei gratia cantuariensi archiepiscopo tocius anglie primati

* B has 10 leaves: 1 leaf being wanting in the above copy.

& apostolicæ sedis legato ac eius venia ceteris presens constitucionum opus inspecturis Richardus Pynson circa vīe prouincialis constitucionum veram atque ornatam impressuram debitum obsequium loco salutis,' &c. This address occupies the whole of the recto of a (i). Only the first leaf of each gathering, or set of signatures, is marked by the respective letter. On the reverse of a i, begins the text of the first book : — 'Ignorancia sacerdotū,' &c. The first set of signatures extends to v, in eights : then A with 8, and B with 4, leaves. The Constitutions end on the recto of A 7 :

Explicit opus magistri wilhelmi
Lyndwode super constitucionēs p
uinciales : laus deo.

On the reverse begins a table of the Rules of the Prouincial Constitutions ; ending on the reverse of B iiij :

Explicit tabula constitucionum
prouincialium.
Emprinted by Richard Pynson.

The recto of the following leaf is blank, but the reverse contains Pynson's device N°. II. within a border. This impression, which was unknown to Herbert,* is very elegantly executed ; and the present fair copy of it (deposited in this library by the kindness of Mr. G. Isted) is bound in blue morocco, by C. Lewis.

* Herbert notices only a fragment of the 'De statu regularium ;' beginning on signature *i* ; which fragment, Herbert's own copy, is bound with the above book. The impression is executed in the type of the Bochas of 1494 ; concluding on the reverse of *t viij*, in eights, with the printer's device, No. III : beneath his imprint, thus :

Impressum per Richardū Pynson.

Supplement.

920. Æsopus. Lat. et Ital. *Printed by Maestro Manfredo de Bonello de Streuo da Mōfera. Venice.* 1497. Quarto.

We commence the Supplemental account—of such volumes as were omitted to be noticed, or have been acquired since this work was first committed to press—with an article of no ordinary interest. It presents us, in the first place, with a reprint of the Latin and Italian version of Æsop's Fables, by Zucchi, as published at Verona in 1479; and of which an extended account, accompanied by fac-simile embellishments of the cuts contained in it, appears in our first volume, at pages 229-238. In the second place, the cuts, although formed upon those of the Verona edition, are, in fact, copies of what we observe in the impression which appeared at Venice, in 1490: and of which the present may be considered as the direct reprint. But the condition of this copy—when we consider its elegant embellishments *—is such as to render it an object well deserving the attention of the tasteful collector.

The title, '**Esopo historiado,**' is at the top of a wood-cut of Esop delivering his fables, or apothegms; the cut is within arabesque frame work. A scribe, below, is committing the moralist's sayings to writing. Two

* Having devoted a great portion of the pages of this work, to fac-similes of the wood-cuts in several editions of Æsop, a consideration of those in the present impression will be reserved for the *Bibliographical Decameron*.

auditors are on each side. A dog is in the middle. The human figures are shaded; which distinction does not again occur throughout the volume; and it is probable that the artist who executed this frontispiece was not the author of the other designs. All the remaining wood engravings are in outline. On the reverse of the first leaf (a i) we read at top the following sentence;

> ¶ Accii zuchi summa campanee Veronensis uiri eruditissimi in Aesopi Fabulas interp̄tatio p̣rhythmas in libellū Zucharinum inscriptum contexta fœliciter incipit. Prohemio.

Two Italian sonnets are below. On the recto of the ensuing leaf, a 2, the first fable, or rather the proheme of Esop begins; followed, as before, by a 'Sonetto materiale' and 'Sonetto morale.' The signatures, to *i*, run in eights; *i* having only 6 leaves. To every fable a woodcut is prefixed. On the reverse of *i* iiij, we read a 'Cancionetta,' (given in vol. i. p. 237) followed by a 'Canzon morale.' On the reverse of *i vj*, is a table: at the end of which is the imprint, thus:

> ¶ Stampado in Venetia per Mae stro Manfredo de Bonello de Stre uo da Mōfera. nel anno del signoř M. cccc. lxxxxvii. adi. xxvii. zugno.

This desirable copy was obtained of Mr. Singer, at a price proportionate to its value. It has been since elegantly bound by G. Smith, in dark green morocco.

921. Æsopus. Fabulæ XXX. Latinè. *Printed by J. de C. de Tridino. Venice.* 1399 [*for* 1499]. Quarto.

The translator of these Fables is Laurentius Valla. A prefatory prefix, by Fonaleda, dated 1438, dedicates them to Renaldus. This begins on *e ii*, recto, forming part of an impression of some original fables, 'lately composed in Latin by Laurentius Abstemius'—and which occupy the preceding signatures, in fours, except signature *a*—which

has 8 leaves. The translation of Valla terminates on the reverse of *f iiij*, in fours: when we read as follows:

Esopi fabularum. xxx. tradutinis Finis.

Impressum Venetiis per Ioannem de Cereto de Tridino: Anno domini. M.CCC.* XCIX. die. i Iunii.

The device of the printer, as at vol. i. p. 276, is beneath. This very desirable copy of an interesting little volume was obtained along with the edition of Æsop just described. It is elegantly bound in olive colour calf, by G. Smith.

923. ALGORISMUS NOUUS. *Without Name of Printer, Place or Date.* Quarto.

This curious little tract presents us with the following prefix, by way of general title to the work:

algorísmus nouus dei tegris compendiose sine figurarum (more Italorum) deletione compilatus. artem numerandi omnemqz viam calculandi enucleatim breuissime edocens. vna cum Algorismis de minucijs vulgaribus videlicet et phisicalibus. Addita regula pportionum tam de integris qz fractis que vulgo mercatoꝝ regula dicitur. Quibus habitz. quiuis modica adhibita diligentia omnem calculandi modum facillime adipisci potest

The work is accompanied by figures and tables. In the whole, 10 leaves. A 6 and B 4. On the recto of B iv:

Finis triū Algorismoꝝ. cū pportionū ⁊ mercatoꝝ regl'a.

The reverse is blank. The present copy is bound with another similar work, thus entitled:

* Sic.

Arithmetice ſumma tripartita Magiſtri georgij de hungaria Incipit* feliciter.

This tract has also but 10 leaves: printed in a broader gothic character; and ending on the reverse of *b iv*, thus:

Finitū hoc opuſculū. Anno dñi 1499 None p ſe Aprilis
Quid michi p meritis p q̄ de labore ſalutem.
Reddet. in etherea q̄ ſedet arce deus.

Both copies are clean and uncut; and elegantly bound in olive-colour calf, by C. Lewis.

924. Andreas (Ioannes). Arbor Consanguinitatis. *Printed by Creusner. Without Date.* Folio.

Seemiller (to whom Panzer refers his reader) has been unnecessarily copious in his description of this tract of 10 leaves. The author was a celebrated lawyer of the xivth century; and the present work, by the assistance of two large embellishments, cut in wood, illustrates the subject of which he treats. The first cut, on the reverse of the 4th leaf, shews the 'tree of consanguinity;' the second cut, being the 'tree of affinity,' occupies the 8th leaf. There is no prefix, running title, signatures, numerals, or catchwords. On the reverse of the 10th and last leaf, we read as follows:

Et ſic eſt finis huius tractat9. Deo ſit laus.
Impreſsum per Fridericū Creuſzner de Nurmberga.

A full page has 34 lines. Consult the *Incunab. Typog.* pt. i. p. 145; where Hamberger is properly corrected for attaching great antiquity to an impression—had it been divested of the date of 1483. 'The same marks of antiquity distinguish the volume before us, (says Seemiller) and yet I dare not affirm that it has any pretensions to antiquity.' This book was probably printed between the years 1476 and 1480. The present is a beautiful copy, in elegant calf binding, with gilt leaves.

* Sic.

925. Apocalypsis Sc^ti. Ioannis Evangelistæ. *Printed from Wooden Blocks.* Folio.

Second Edition. This very clean and desirable copy of the second impression of the work, so copiously described at pages vii-xv, in our first volume, exactly corresponds with the detailed description of it, by Heineken, at pages 350-356, of his *Idée Générale, &c.** There is however a slight variation; arising only from a transposition of those leaves, which he designates as the 43rd and 44th, to the 37th and 38th. In every other respect the resemblance is complete. The reader therefore has only to inspect the pages of Heineken, with which I may presume him to be acquainted. In the whole, there are 48 leaves, or large cuts, generally divided into two horizontal compartments. One of these leaves, usually that to the left (for the cuts face each other) has a letter of the alphabet impressed in the centre, or on one side, of the upper compartment. The other leaf is destitute of a signature. There being, therefore, the whole of the alphabet, or 24 letters, impressed on one leaf or the other, if we double that number, it will give us 48 leaves.

The copy under description, like the greater number of those of this singular work, is coloured in the rude style of the times; and has been recently bound in dark blue morocco, by C. Lewis.

[117*]. Appianus. Latinè. *Printed by Pictor, Ratdolt, and Loslein.* 1477. Folio. 2 Vol.

The description of this beautiful, but by no means rare impression—which occurs at p. 254 of the first volume of this work—being imperfect, in as much as it notices *only the first* volume of it—the reader is presented with the ensuing.

The first volume presents us, on signature a i, recto, with the prefatory address of P. Candidus, the translator, to 'Pope Nicolas V.'

* Heineken procured Papillon to make a fac-simile of the first cut, in wood. The Parisian artist did not execute his task with that strict fidelity which bibliographical accuracy requires. The fac-simile which appears in Heineken's book, p. 350, is rather a general resemblance, than a lineal representation, of the original.

The proheme of the author himself, follows on a 3, recto. On the recto of a 7, the first book of the history begins. There are, uniformly, marginal printed memoranda, relating to the subjects of the text. The signatures to *i*, inclusively, run in tens: *k*, *l*, *m*, and *n*, have each only 8 leaves; but *o* has 10—on the recto of the 10th of which we read the following imprint:

Impressum est hoc opus Venetijs per Bernardū pictorem & Erhardum ratdolt de Augusta una cum Petro loslein de Langencen correctore ac socio. Laus Deo. M. CCCC. LXXVII.

The reverse is blank. The second volume begins, on the recto of a 2, with the prefatory address of Candidus to Alfonsus, King of Arragon and Sicily. This address terminates on the reverse of the same leaf. On signature a 3, recto, the heads of the chapters are stated. On a 4, recto, the first book of the history begins. The signatures are thus arranged: *a*, *b*, *c*, have each 10 leaves: *d*, 12: the remainder, to *x*, inclusively, have 10 leaves each. On the recto of x 10, is the imprint: verbally and lineally the same as is the above to the first volume. The reverse is blank. We may however just remark, that the border, to the first page of the first volume, is printed *in red*—while the same, to the first page of the second volume (varying, in occupying only 3 sides of the page) is executed *in black*—with great elegance and effect. It is hardly possible to possess a finer copy of these beautiful volumes, than the one under description. Bound by the late C. Herring, in russia.

926. Aquinas (Thomas). De Periculis circa Sacramentum Eucaristiæ, &c. *Without Name of Printer, Place, or Date.* Folio.

A prefix in ms., by the Noble Owner of this copy, informs us that this little tract is not 'described by Panzer.' The character of its type is certainly that of Gunther Zeiner—in his edition 'De Claris Mulieribus' of 1473, and described in the ensuing pages. There are, in the whole, but 7 leaves: the first 7 pages of which relate to the accidents or errors that occur in administering the sacramental eucharist—and of their remedies—as the ensuing title announces:

¶ Tractatus de piculis ɔtingentibus circa ſacramentū eucariſtie. ꝛ de remedijs eorundem. ex dictis ſancti thome de aquino feliciter incipit.

These 'dangers' are XIII in number. On the recto of the 4th leaf, at bottom, we read the prefix to the second treatise, thus:

¶ Epiſtola ſancti thome de iudeis ad petitionem comitiſſe flandrie Feliciter incipit.

On the recto of the 7th leaf, at bottom, the imprint is thus:

¶ Epl'a ſancti Thome de iudeis ad comitiſſam flandrie Feliciter ſñit.

The reverse is blank. There are neither numerals, signatures, nor catchwords; and a full page has 34 lines. The present is a clean and almost uncut copy, elegantly bound in calf, with gilt leaves.

927. ARETINUS (LEONARDUS). DE BELLO ITALICO ADVERSUS GOTHOS. *Printed by Numeister. Foligno.* 1470. Folio.

EDITIO PRINCEPS. This is a beautiful copy of the *first production of Numeister's Press.* The character of the type may be easily ascertained from a view of the fac-simile of the Dante of 1472, at p. 99 ante: except that, in the impression before us, the letters have a sharpness and neatness of execution, not discernible in the work referred to. This necessarily arises from the newness of the fount of letter in the present performance. The volume under description is without signatures, numerals, and catchwords, and a full page contains 29 lines. On the recto of the first leaf, at top, we read the commencement of the work, with the prefix, in the following manner:

LEONARDI ARETINI DE BELLO ITALICO ADVERSVS GOTHOS

TSI LONGE IOCVNDIVS
mihi fuisset Italię felicitatē q̄ clades
referre: tn̄ quia tempora sic tulerunt
sequemur & nos fortune mutabilita-
&c. &c. &c.

The IVth and last Book ends on the recto of the 71st and last leaf; having the subjoined colophon:

Hunc libellum Emilianus de Orfinis Eulginas & Iohannes Numeister theutunicus:* eiuſq; sotii† feliciter impresserunt Fulginei in domo eiusdē Emiliani anno domini Millesimoquadringēte-simoseptuagesimo feliciter.

The reverse is blank. There appear to have been two copies of this rare book in the Crevenna Collection. One of them, like the present, having the above peculiarities in the colophon: the other, in the last line of the colophon but one, being thus distinguished:

millesimoquadringētesi-
moseptuagesimo.

See the *Bibl. Crevenn.* vol. iv. p. 102-3. The copy in the Valliere Collection was sold for 158 livres. The present clean and large copy is bound in red morocco.

928. ARISTOTELES. PROBLEMATA. DE VITA ARISTOTELIS. *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf, we read the following title to both tracts:

Problemata Arestote-
lis determinantia multas questiones de varijs corporū humanorū dispositionib⁹ valde audien

* Sic. † Sic.

tibus ſuaues. cum eiuſdem Aresto. vita ꝛ morte metrice descripta: subiunctis metroꝝ cum inter lineali glosa ſententialibus expositionibus.

On the recto of *a ij*, the *Problems* begin, and end on the recto of *f iij*, in sixes. On the reverse of the same leaf—accompanied by an interlineal interpretation, and occasional annotations—begins the monkish-metrical *Life of the Author*, thus:

Ature cauſa rerum rector ſine pauſa
Cuius factura fertur queuis genitura
Omnia naturans. quis per secula durans
Mitte mihi diuam celi de ſede ſophiam
Regnantem tecum. ſit in isto tempore mecum
Me bene confortans. simul atqꝫ iuuamina portans
&c. &c. &c.

This latter ends on the recto of *h vj*, in sixes. The edition, which is printed in a handsome gothic character, seems to have been executed about the year 1486 or 1490. The copy is clean and almost uncut. Elegantly bound in dark calf, by C. Lewis.

929. Arte del ben Morire. 1490. Quarto.

This elegant little impression of an Italian version of a work before copiously described (see vol. i. p. xv—xxiv) seems to have escaped Panzer; since he notices no edition, in the same language, between the years 1488 and 1491. On the recto of the first leaf, at top, we read the following title:

Queſta operetta tracta dellarte del
ben morire cioe in gratia di dio.

On the reverse, we observe an elegant wood-cut—evidently the composition of an Italian artist—within a border of equal merit. The picture of the Virgin and child is upon an altar; before which, a man and woman are, separately, in the act of confession. On the recto of the ensuing leaf, a ij, we read a title of some importance—

as it informs us of the date of the composition of the work; namely, in 1452: so that the antiquity of the impressions of it is not so remote as the rude appearance of the earlier ones might justify us in concluding. The title is thus:

Comincia el proemi dellarte del ben morire: cioe in gratia di dio: Compilato et composto per reuerendo padre Mon signore Cardinale di fermo. Anno dñi. M.CCCC. Lij.

The signatures, *a* and *b*, run in eights: *c* has 10 leaves. On the recto of *c x*, at bottom, is this colophon:

Stampado fo questa operetta dellarte del ben muorire cō li figure accomodati per Johannē clein e Piero himel de almania. Negli anni del signore. M. cccc.lxxxx.

The reverse is blank. The wood-cuts in the *body* of the work (resembling those of which fac-similes are given by Heineken) must be understood to be the productions of Clein and Himel—which partake of the coarseness of their German origin—and not the *frontispiece* above described. Heineken has noticed an impression of this work in the *Italian* language; although he might have mentioned (had he seen it) the superior elegance of the edition put forth by Miscomin, at Florence, in quarto, without date; which contains designs of no ordinary merit.* The copy under description is a clean and very desirable one: in blue morocco binding.

930. Athanasii Commentarii in Epistolas Pauli. Latinè. *Printed by Ulric Han. Rome.* 1477. Folio.

The present is the first work, described by Audiffredi, in the year 1477; who notices eight copies of it—exclusively of two other copies mentioned by Laire. The volume can therefore have no pretensions

* Fac-similes of some of the cuts in this interesting impression will be seen in the *Bibliographical Decameron.*

to great rarity. Laire who, in his first performance,* rarely describes any work without a blunder, is sharply chastised by Audiffredi for even indulging the supposition of an impression of this work, of the present date, having been put forth by *Sachsel* and *Golsch*. Audiffredi, almost as usual, is completely successful in his refutation. See the *Edit. Rom.* p. 217. We need only be brief in our description of this volume. The recto of the first leaf is blank. On the reverse is an epistle to Pope Sixtus IV. by PERSONA; who is the translator of the Greek original. On the recto of the following leaf, we read this prefix,

In prima pauli ad Romanos epistola Athanasii prologus.

There are neither numerals, signatures, nor catchwords; but, in the whole, 278 leaves. On the recto of fol. 277, we read the colophon, thus:

F. Cristoforus de persona Romanus Prior sancte Balbine de Vrbe: Traduxit Anno domini M.cccc.lxix. Pontificatu Pauli pontificis maximi. Anno quinto. Et per ingeniosum uirum magistrum Vdalricum Gallum alias Han Alamanum ex Ingelstat ciuē wienen sem: non calamo ereoue stilo: Sed noue artis ac solerti industrie genere Rome impressum Anno incarnationis dominice M. cccc. lxxvii. die uero xxv. mensis Ianuarii. Sedente Sixto diuina prouidentia papa. iiii.

The remaining leaf is occupied by a continuation of the arguments of the Epistles, and by a register on the reverse of it. The present is a very indifferent copy: half bound in russia.

* *Specimen. Typog. Rom.* 1778, 4to.

931. AUGUSTINUS. DE VERÆ VITÆ COGNITIONE. *Without Place or Date; but printed in the Office of Fust and Schoeffer.* Quarto.

This appears to be the earliest impression extant, separately executed, of the above work. Schwarz (to whom Panzer refers his readers) is well worth consultation. The type is the smallest of the founts of letter used by the above printers; and similar to that of the *Durandus* and the *Offices of Cicero:* but whether, from hence, (as Schwarz would seem to infer) this tract were of equal, or remoter, antiquity than either of these latter works, is extremely questionable; for, from a similar mode of reasoning, it might have been published in 1473; since it contains the same water-mark (*the grape*) which we observe in the *De Civitate Dei* of St. Austin, of this latter date. Consult the *Prim. Doc.* pt. ii. p. 21. From this authority, it appears to be doubtful whether St. AUSTIN, or HONORIUS AUGUSTODUNENSIS, be the author of the work.

The description of this tract need be only brief and explicit. The recto of the first leaf is blank. The table begins on the reverse of it, and ends on the reverse of the second leaf. On the recto of the 3rd leaf, we read at top,

Incipit phemiū libelli.

The proheme occupies 2 pages: and the entire work comprehends xliii chapters, or 34 leaves, including the table and proheme. A full page (fol. 8) contains 28 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 34th and last leaf, we read the concluding line, thus:

Augustini de vere vite ignicōe libellus explic.

The device of Fust and Schoeffer (the shields, printed in red) is beneath. This is a sound and clean copy; bound in olive-colour morocco, by C. Lewis.

932. Augustinus. De Civitate Dei. *Printed by Vindelin de Spira. Venice.* 1470. Folio.

On examining vol. ii. p. 254, it will be seen that, although the colophon of this work be there given, no copy of it was, at the time of introducing such colophon, in the possession of the Noble Owner of this Library. The present was obtained from the Alchorne collection. This book is indispensable to the collector of early typography, since it is considered to be the first volume printed at Venice in the year 1470. In the colophon, the printer notices the previous labours of his brother John — and of his having *commenced* the printing of the *present* work — but was 'carried off by sudden death.' Consult, in addition to Panzer and Lichtenberger, the *Suffragium pro Joanne de Spira*, by Denis, 1794, 8vo. Clement, (*Bibl. Curieuse*, vol. ii. p. 262) as might be expected, is glowing in his description of this fine volume. There are neither numerals, signatures, nor catchwords; and the prefixes to the chapters are uniformly omitted. The work commences with an index of 14 leaves, to which the following is the title:

Aurelii Augustini de ciuitate dei
primi libri incipiunt Rubricae

'This index,' says Laire, 'has a peculiarity in it—inasmuch as, by giving the first word in each chapter, it answers the purpose of a register.' *Index Libror.* vol. i. p. 217. The imprint, before extracted, is as follows:

Qui docuit Venetos excribi posse Ioannes
Mense fere trino Centena uolumina plini
Et totidem Magni Ciceronis Spira libellos:
Cęperat Aureli: subita sed morte perentus
Non potuit Ceptum Venetis finire uolumen
Vindelinus adest eiusdem frater: & arte
Non minor: hadriacaq; morabitur urbe;
M. CCCC. LXX.

The fine copy of this beautiful book in the Roxburgh library was noticed at vol. i. p. 173, note. The Duke of Devonshire parted with a fine duplicate copy, reserving one PRINTED UPON VELLUM;* which is of the utmost rarity. The present is an indifferent copy, in russia binding.

933. L'ABUZE EN COURT.† *Printed by Schenck. Vienne (in Dauphiny.)* 1484. Folio.

This is a very rare, whimsical, and amusing piece of old French prose and poetry. It is embellished with various wood-cuts, not quite of the rudest execution. The volume is also a typographical specimen of some curiosity, since there are few books executed at Vienne, in Dauphiny, and bibliographers appear to have had but an indefinite knowledge of it. La Caille, p. 44, had entitled it 'Labuzé de Cour;' for which he is corrected by Maittaire, on the authority of Du Verdier, p. 102. The note, in the *Annal. Typog.* vol. i. p. 453, observes that 'only one edition of it was known, printed at Lyons, in 4to. without date.' The *Bibl. Baluziana*, vol. i. n°. 5288, is there referred to; but, in that catalogue, the impression is entered as 'Vetus editio,' and is called 'L'abusé de Cour.' Panzer, vol. iii. p. 527, n°. 4, refers to the *Cat. de la Vallière*, vol. ii. p. 278; where there is only a brief entry of the title, and the book was sold for a mere trifle. De Bure, in his *Bibliogr. Instruct.* vol. iv. p. 240-1, seems to think this edition much posterior to one of the supposed date of 1476. He does not, however, mention whether this ancient dateless impression contains cuts.

The impression commences (on the recto of what may be considered *a j*) with a title, at top, in gothic capitals, thus:

LABUZE EN COURT.

The reverse is blank. On the recto of the ensuing leaf the text commences. The impression is executed in double columns, in a large gothic, and somewhat coarse, character. The work is conducted in the form of dialogue; in which the actors are entitled Labuze, Abus, Folcuider, Folleboubance, or La Court. I select a short specimen of the poetry on the recto of c vij:

* Laire mentions a VELLUM COPY of an edition by V. de Spira, without date. *Ibid.*

† This Article should have been described as the first in the SUPPLEMENT; but it was overlooked.

Abus sert du cōduire en court.
Abus les abuzes pour mene.
Abus promet & ne se court
Abus prent du seruāt la paine.
Abus tire lung lautre maine.
Abus les promesses depart.
Abus labeure en euure vaine.
Abus iamais d' court ne depart

Si lūg ne ma lautre me sent.
Si lung me sent lautre me suit.
Si lung mōte lautre descent.
Si lung descent lautre bruict.
Si lung est bien lautre lung nuit
Si lung sen va lautre sen vient.
Si lūg est seur lautre est d'struit
Par moy aous ainsi aduient.

On the recto of d v, and last leaf, we observe a wood-cut with this prefix:

Comment labuze fut mene a lospital.

The wood-cut describes him hobbling with a staff, a woman blinding him, and a man buffetting him with a hat. On the reverse we read thus: 'Or as tu ouye & bien veue toute ma vie & la verite de mō fait. & comme ie fuz mene a lospital pour le guerdō de mō seruice & la recompence de mon temps perdu. Et vueillez toy & les aultres qui a lire vous esbatres mieulx penser & de meilleure heure a vostre fait que Je nay fait au mien & a ceste dāgereuse actente ne vous asserues de la quelle sont peu de saiges personne au dangier & pour ce garde qui se aymera. AMEN.'

Beneath, about the space of two lines, we read the following imprint:

Cy finie ce present liure appelle Labuze en court. Imprime a vienne par maistre Pierre schenck. L an mil. CCCC. lxxxiiij.

The present sound copy was obtained of Mr. R. Triphook, and has been recently bound in French calf binding, with gilt leaves, by C. Lewis.

934. Biblia Sacra. Germanicè. *Without Name of Printer, Place, or Date.* Folio.

I take this to be the edition which Panzer describes at page 13 of his *Annalen der altern Deutschen Litteratur* 1788, 4to; and of which he assigns the execution to the press of *Conrad Fyner of Esslingen.* Clement, to whom Mercier (*Suppl. au Marchand*, p. 25, *edit.* 1775,) refers his reader for a particular account of early German Bibles, appears to have omitted to notice this impression: or, if he have described it, there is no small difficulty in discovering such description, in the elaborate and desultory notes which accompany this part of his work in particular.* *Bibl. Curieuse*, &c. vol iii. p. 305, &c.

As to the probable date of this impression, we may conclude, from the wood-cuts introduced into it, that it is not earlier than 1474: perhaps full as late as 1477. The type is small and barbarous, and has certainly a general resemblance to the form of Fyner's characters. The edition is executed in double columns, and a full page contains 54 lines. There are running titles as far as the xxvth chapter of Genesis; but afterwards they cease to be introduced. Neither signatures, numerals, nor catchwords, distinguish this impression. On the recto of the first leaf, over a wood-cut of St. Jerom, sitting, we read

Hie hept ſich an die voered oder die epiſtel des heiligen prieſters ſant Jeronimi zů paulinum von al 'en götlichen hiſtorien d' brůder vnder du biblē Das erſt capitel:

Each chapter is designated by its particular number. As far as the Proverbs of Solomon, the wood-cuts in this impression exactly resemble those in Sorg's edition, printed at Augsbourg in 1477, and described at p. 50-52 of the first volume of this work. The reverse of the leaf, where the Psalter terminates, is blank. The cut of Solomon, prefixed to the Proverbs, is the same as that which we see prefixed to Ecclesiastes. The IInd Book of Machabees ends with this imprint — over a wood-cut:

* If Clement had mentioned the number of lines in a full page, in the particular edition which he describes, much labour might be saved.

HJE HAT EJN END DAS AN-
DER BUOCH MACHABEORUM

Immediately, on the recto of the ensuing leaf, begins the prologue of St. Jerom to St. Matthew's Gospel: on the reverse, the Gospel itself begins — preceded by the same cut as the one of which a facsimile is given at p. 52 of the volume just referred to. The XXIInd and last chapter of the Apocalypse ends over a wood-cut of the Crucifixion. A table, of the number of chapters in the Books of the Old and New Testament, is on the reverse of this leaf. No imprint whatever is subjoined. This is a sound and desirable copy, in old vellum binding.

935. Biblia Sacra. Germanicè. *Without Name of Printer, Place, or Date.* Folio.

This is the edition described by Panzer as the xith in order of those early German Bibles which were printed without dates: see his *Deutschen Litteratur*, p. 13. We need only be brief, but particular, in the account of it. The Old Testament has CCCC viij leaves, numbered on each side of the leaf; which is of unusual occurrence. The New Testament has C iiij leaves, numbered in like manner. There are neither numerals nor catchwords. The impression is executed in double columns; a full page containing 57 lines. The type is taller, and has a broader face than that of the preceding impression; and the wood-cuts, with which the book was intended to be adorned, are uniformly included within capital initials. These cuts are sufficiently gross; but evidently of a date not much earlier than 1480. The first two leaves of the impression contain a table of the chapters. There are running titles throughout. On the reverse of folio CCCC viij, the imprint to the IInd book of Machabees is thus:

Ein ende hat das ander büch der stritter
das man nennet zů latin Machabeorum.

The prologue to St. Matthew's Gospel follows. The first 3 leaves of the New Testament are not numbered, but the 4th is regularly numbered. On the recto of the C iiijth leaf of the New Testament, at the bottom of the first and only column, we read:

Ein ende hatt das bůch der heim-
lichen offenbarung sant Johansen
des zwelffboten vnd ewangelistē.

The present is a sound copy; in old vellum binding.

936. Biblia Sacra. Latinè. *Printed by Coburger. Nuremberg.* 1480. Folio.

Few presses, in the xvth century, put forth so many magnificent impressions of the Sacred Text, as that of Koburger; whose name, on every account, entitles him to rank among the most distinguished printers of his age. The impression before us is executed in the usual large and handsome type of the early Nuremberg press; and, according to Panzer, is only a reprint of the previous one of 1479, by the same printer. Seemiller says it is a paginary, and even, for the greater part, a lineal reprint of the previous edition of 1478—also executed by Koburger—'so that, at first sight, both the editions might be taken for one and the same.' *Incunab. Typog.* pt. ii. p. 59. Seemiller notices, however, a few slight variations in the disposition of the text.

The recto of the first leaf is blank: the reverse contains a table referring to the leaves where the books will be found. On the recto of the following leaf, numbered Fol. *j.*, the prefatory epistle of St. Jerom begins. The leaves, to the end of the New Testament, are regularly numbered—as far as folio ccccIxj—on the reverse of which is the ensuing colophon:

Anno incarnationis dñice. Millesimo qua
dringentesimooctuagesimo. Mai vero kl'
octauodecimo. Q'insigne veteris nouiqz te
stamenti opus. cum canonibꝫ euangelista
rumqz concordantijs. In laudem ꝛ gloriam
sancte ac indiuidue trinitatis. Intemera-
te virginisqz Marie impressum. In oppido
Nurnbergñ. per Antoniuz Coburger p̄fati
oppidi incolam industria cuius p̄ diligētis
sime fabrefactum. finit feliciter:

The 6 following leaves, without numerals, contain the epistle of Menander, and the Canons of the Evangelist; as in the edition of 1478.

The epistle of Menander is dedicated to Iacobus de Ysenaco. This impression has neither signatures, nor catchwords. The present is a fair copy, in russia binding: from the Alchorne collection.

937. Biblia Sacra. Germanicè. *Printed by Koburger. Nuremberg.* 1483. Folio.

This impression has some pretension to the eulogy bestowed upon it by Clement. It is finely printed, in a full flowing character, upon paper of an excellent quality—'giving (says Clement) an agreeable idea of the degree of perfection to which the art of printing had attained about thirty years after the invention of moveable types.' The wood-cuts, which the same bibliographer designates as 'exceedingly well engraved,' are in outline, upon wood, and rather above the ordinary degree of merit of embellishments of this period. They are here coloured throughout the volume. The prefix to the prologue of St. Jerom is thus:

Hie hebet an die Epistel des heyligen prie-
sters sant Iheronimi zu Paulinū vō allen göt-
lichen büchern der hystori.

The leaves of the Old and New Testaments are numbered, consecutively,* to folio CCCCCLXXXIII: on the reverse of which is the colophon, in 19 lines—the 10 last and most material lines being thus:

- - - - - - - - - - - - - - - Gedruckt
durch anthonium koburger in der löblichen key
serlichen reychstat Nürenberg. Nach der ge-
burt cristi des gesetzs der genaden. vierzehen
hundert vnd in dem dreyvndachtzigstē iar. am
montag nach Jnuocauit. Ām well ich volbrīg

* There is a blank leaf, in this copy, succeeding fol. v.—upon which the first chapter of Genesis begins.

ung. ſey lob. glori. vnd ere. der hohen hepligē dry ualtigkeit. vñ eynigem weſen. dem vater vñ dez ſun vnnd dem hepligen gepſt. der da lebt vnnd rigiret gott ewigklich amen.

There are running titles throughout, but neither signatures nor catchwords. Clement has devoted not fewer than 6 pages of notes to a disquisition upon this impression — the most material part of which consists in informing us that, according to Reimman, Nicolas Syber was the author of the German version :—that Michaelis affirms the translator to have occasionally introduced certain words (by way of paraphrase) into his version, in order to throw more light upon the text; and that the text is purer, in many respects, than that of preceding versions—yet not without a repetition of a great number of previous errors :—that Mayer, (in his *Hist. Vers. Germ. Biblior. D. M. Lutheri*, p. 184), supported by Eccius, has freely remarked that Syber has not followed the ancient texts printed at Nuremberg and Augsbourg, because he tried to make too literal a version (word for word) of the original Latin, and frequently misunderstood his original :—hence his translation is often unintelligible or false. Serpilius made a different discovery. He found out that the divisions of the CXIXth psalm were preserved by the letters of the Hebrew alphabet; but expressed in a manner to make us believe that some personal allusion was intended. Sincerus made the same remark ; to whom Weislinger replied—in his *Armamentarium Catholicum*, p. 252—' qu'il auroit dû dire que cela se trouve dans le Pseaume cxviii. ou dans le Ps. cxix. comme les Luthériens les comptent avec les Juifs.' Cette remarque subtile (adds Clement) y est suivie d'une récrimination lardée de cinquante injures dignes de leur auteur.'

There is a singular transposition of the celebrated passage in 1 John, v. 7, 8 ;* and the wood-cut, at the head the ixth chapter of the Apocalypse, has been noticed by Michaelis, Sincerus, and Weislinger. It should seem, from the two former, that the Pope, in this cut, was intended to be satirised as the fallen angel; but the latter is anxious to repel this attack—adding, that ' the blow is not

* The passage runs thus—in the present impression : ' Wan drey sind. dy da geben gezewgknuss auff der erde. der geyst. dz wasser. vnd das blut. vnd dise drey sind eins. Vnd drey sind die da geben gezewgknuss im Hymel. Der vater. das wort. vn der heylig geyst. vn dise drey sind eins.' *Fol.* ccccclxxiii. *rev.*

offered to the Pope, who is already dead: and extended on the ground.' 'The punishing angels (remarks Clement) begin naturally with the Head, and continue the destruction upon his followers.' Consult the *Bibl. Curieuse*, vol. iii. p. 327-332. Upon the whole, this is an extraordinary and valuable impression; well meriting the beautiful blue morocco binding into which it has been recently and tastefully put by C. Lewis.

938. Boccacius. De Casibus Virorum Illustrium. (*Supposed to have been printed by Husner.*) *Without Place or Date.* Folio.

Editio Princeps. This may be considered the earliest impression of the above work. The printer of it has been supposed to be *Husner*; from the resemblance of the types to those in the 'Preceptorium Nideri,' of the date of 1476; with the name of the latter expressly subjoined. De Bure is in all probability erroneous in assigning to this work the date of 'about 1473.' *Cat. de la Valliere*, vol. iii. p. 368. De Murr, as Panzer justly remarks, has most inaccurately conceived the volume to have been executed by Gunther Zainer: see the *Annal. Typog.* vol. i. p. 86, n°. 455. On consulting, however, the *Memorab. Bibl. Nuremb.* pt. i. p. 312, the notice of the present edition appears to be vague in the extreme. The capital letters in this impression somewhat resemble those of Cæsaris and Stol: see vol. ii. p. 344: particularly in the A and C. The following is a fac-simile of the first line of the prefix to the prologue, here divided into two.

IOHANNIS BOCACII DE
CERCALDIS HISTORI

The lower-case type is broad in the face, but the lines are not comparatively thick. The prologue terminates on the recto of the 2d leaf: and on the reverse of it begins the first chapter—

De adam ⁊ eua primis parentibus nostris.

On the reverse of the 151st, and last leaf but 3, we read as follows:

Finit liber Nonus ⁊ vltimus Johannis Boccacij de certaldo. de casibus virorum illustrium.

An alphabetical table of the ' Illustrious Characters ' described, occupies the 3 following and last leaves. There are neither numerals, signatures, nor catchwords. A full page has 35 lines. The present large and beautiful copy is bound by Bozerain, in red morocco.

939. Bocace. De la Ruyne des Nobles Hommes et Femmes. *Printed by Husz and Schabeler. Lyons.* 1483. Folio.

We have here a very elegant specimen of the early Lyons press. This impression is executed in a round and large gothic type, in double columns, having a wood-cut prefixed to each of the nine books of the work. These cuts, upon the whole, are inferior to those in Pynson's impression ; (see p. 420 ante) although they are much better worked off at the press. The preface and table occupy the first 5 leaves, upon signature *a*. The remaining signatures to ȝ, ꝛ, ɔ, followed by A, B, and C, are in eights : then D, with 6 leaves. On the recto of D vj, is the ensuing imprint :

A la gloire et louenge de dieu et a linstruction de tous a este cestuy oeuure de Jehan bocace, du dechier* des nobles hommes et femmes, imprime a lyon sur le Rosne, par hõnorables maistres maistre Mathis husz ꝛ maistre Jehã schabeler Lan Mil. CCCC. quatre vingtz et troys.

The reverse is blank. The present is a most desirable copy, in French red morocco binding.

* In the title it is called ' De la Ruyne des Nobles Hommes,' &c, as above.

940. BOCASSE. DE LA LOUENGE ET VERTU DES NOBLES ET CLERES DAMES. *Printed by Verard. Paris.* 1496. Folio.

On the recto of the first leaf, at top, we read the title thus:

Le liure de Jehan bocalse de la louenge et vertu des nobles et cleres dames trāslate ꝛ īprime neuuellemēt a paris.

On the reverse is the prologue of the translator;* preceded by a wood-cut—occupying, as do the whole in this impression—a square space, usually filled by a capital initial. On the reverse of *a iii*, the prologue of Boccaccio begins; preceded by a wood-cut, in two compartments. The entire impression is filled by cuts; coloured, in the present copy, at the time of the publication. The signatures, to *o*, run in eights: *o* and *p* have each 6 leaves: *q* and *r*, 8: and *s* and *t*, 6. On the reverse of *t v*, we read the ensuing colophon:

Cy finist Bocace des nobles et cleres femmes imprime a paris ce xxviii. iour dauril mil quatre cens quatre vingtz ꝛ treize par Anthoine verard libraire demourant a paris sur le pont nostre dame a lymage saint iehan leuangeliste, ou au palais au premier pillier deuant la chappelle ou on chāte la messe de messeigneurs les presidens.

On the recto of the following and last leaf, is the printer's device. The impression is executed in long lines, in the largest character of Verard. The present copy, which was formerly in the library of my friend Mr. Utterson, is PRINTED UPON VELLUM, and bound in blue morocco.

* It begins thus: 'A Lonneur & reuerēce De vous tressouueraine & tres doubtee princesse ma Dame āne royne de frāce.'

941. Bonaventura. Dieta Salutis, &c. *Printed by A. G. de Brocario. Pampluna.* 1497. Octavo.

It is very rarely that we see a more genuine specimen of early and elegant printing than in the volume under description. It has also an additional claim upon the attention of the curious, inasmuch as it is one of the very few books printed at Pampluna in the xvth century; and is the production of a printer, who afterwards secured immortality by his labours in the execution of the Complutensian Polyglot: see vol. i. p. 72-5. The copy before us is almost even without the semblance of a blemish. It should seem that neither Maittaire nor Panzer had any knowledge of this impression; as the latter merely refers to the former—and the former, after an imperfect description of it in the text, adds, in a note, a conjecture that 'the work was rather printed, than composed, by Arnoldus de Brocario.' It should also seem, from the same authority, that an edition of this work was printed both at Venice and at Paris in the same year with that of the present. *Annal. Typog.* vol. i. p. 648; note 1, 2. It remains to be concise, yet particular, in the description of this estimable little volume.

On the recto of the first leaf, beneath a neat wood-cut of the crucifixion, we read the title of the work, thus:

> Dieta ſalutiſ a beato bonauẽ
> tura edita: nouiter īpreſſus ac
> emendat⁹ Incipit feliciter.

On the reverse, beneath a wood-cut of the Virgin and Infant Jesus (of coarser execution) we read as follows:

> Dignare me laudare te vir
> go ſacrata. Da michi virtu
> tem contra hoſteſ tuoſ.

The prologue commences on the recto of the ensuing leaf, numbered 'fo. ii.' and designated by *a ij*. The leaves are regularly numbered as far as fo. c.lxiiij., on *x iiij*, recto—when they cease to be

so distinguished — without any apparent reason. The signatures continue in eights; when, on the reverse of ; vij, we read

Explicit dicta salutis.

Sundry tables begin to follow, on the recto of ; viij—continuing through ϒ, ɔ, and 4. On the recto of 4 iij, commences 'A Contemplation or Meditation by St. Bonaventure on the Nativity of our Lord.' On the reverse of 4 iiij, begins a tract of St. Bonaventure 'de resurrectione a peccato ad gratiam.' This terminates on the reverse of 9 ii. Then a table, one leaf. On the recto of the ensuing and last leaf are the colophon and printer's device. The former is thus—a fac-simile of the device having been given in the pages just referred to.

¶ Sancti bonauenture doctoris eximij de dicta salutis vna cum tractatu de resurrectione hominis a peccato ϒ p̄paratione ad gratiam tractatus emendatus nuper ac recognitus: cum tabula ꝝ accuratissime confecta feliciter finit. Impressus pampilone per venerabilem virum magistrum Arnaldum guillermum de brocario. Anno domini M̄il. cccc. xcvij. Die tertia mensis novembris

The reverse is blank. This beautiful volume is splendidly bound in blue morocco, by C. Lewis.

942. Breydenbach. Peregrinatio In Montem Syon. *Printed by Drach. Spire.* 1490. Folio.

The copy under description appears to be considerably imperfect. It has however the elaborate wood-cut frontispiece, wanting in the copy of the first edition of 1486, described in the previous volume of this work. This impression, by Drach, is not only a mere reprint of the first edition, but it has the very same embellishments; which were, without doubt, taken from the identical blocks that served for the previous (Mentz) edition, The prints of 'Modon, Parcus, Jherusalem, and Candia,' are the only topographical decorations of this copy. On the recto of the

first of these cuts, we observe the signature *c iij*—on the second, *c*—on the reverse of the last, *d i*. Then follows the dedication, as in the first edition, on the recto of signature *a ij*. The signatures, *b*, *c*, and *d*, appear to be wanting. All the signatures run in eights, except the last, *p*; which has 10 leaves. On the recto of *p x*, is the imprint:

Sanctarum peregrinationū in montem Spon ad venerandū christi sepulchrum in Hierusalem. atqz in montem Synai ad diuam et martyrē Katherinam opusculū hoc cōtentiuum per Petrum drach ciuem Spirensem impressum Anno salutis nostre M . cccc . xc . die. xxix. Julij. finit feliciter.

This edition is executed in a small neat gothic character, resembling that of Ratdolt, and with a very full page. The present is a clean and sound (but imperfect) copy; clumsily bound in russia.

943. Bulla Papæ Pii II. Germanicè. *Printed in the Office of Fust and Schoeffer. Dated* 1463. Folio.

As far as I am able to discover, the present volume or brochure has escaped the notice of every bibliographer. It is therefore, in all probability, unique. Panzer, *Annal. Typog.* vol. ii. p. 138, notices an impression of this Bull, in the *Latin language*, of the same date with the present, upon the authorities of the Valliere Catalogue and Denis:* both of which, however, in substance, are only repetitions of the description that appears in the *Cat. de Gaignat.* vol. i. n°. 685. The Duke de la Valliere purchased the copy of the Latin Bull in the Gaignat Collection; and we find, from the catalogue of the latter, that this Bull contained, on the recto of the first leaf, the title in 2 lines of lower-case type, precisely similar (as are those in the title to the present Bull) to the characters in the first Psalters of 1457, and 1459: and that the Bull, including the title, consisted only of 6 leaves; having, at the end, the following date: 'Datū rome apud scm̄ petrū. anno incarnacōis dn̄ice. M. cccc. lxiij. xj kl. nouembris. pontificatus n̄ri. anno sexto.'

* *Cat. de la Valliere*, vol. i. no. 1063: *Suppl.* p. 547, no. 4525.

The impression under description is printed in the *German language*; and, including the title, consists of 8 leaves. The recto of the first leaf contains only the title, at top, thus:

Dis' ist die bul zu dutsch die vn-
ser allerheiligster vatter der babst
Pius herulz gesant hait widder
die snoden vngleubigen turcken.

This title is printed, as before observed, in a large lower-case type, exactly the same as we see in the first Psalter of Fust and Schoeffer; and of which a fac-simile faces the 107th page of the 1st volume of this work. The reverse of the first leaf is blank. On the recto of the second leaf, without any prefix, the text of the Bull begins thus:

[P]Ius bischoff eyn knecht der knecht gottes. Allen vnd
peden cristen gleybigē heil vnd bebstliche gebenediūg.
Ezechielis des grossen phetē ortel ist. &c.

The above forms the first two lines. Each page, with the exception of the last, is a full one; containing 45 lines. The type of the body or text of the Bull (as is the case with that of the Latin impression) is executed in the smallest fount of letter used by Fust and Schoeffer; and is similar to that of the Durandus of 1459, and the Cicero's Offices of 1465-6. The last page, on the reverse of the 8th and last leaf, contains only 26 lines; presenting us with the following conclusion:

. . . . . Geben zu rome by sant peter des Jaers
der menschwerdunge vnsers herren. M.cccc. vnd lxiij.
des eylfften tages. der kalenden des manes den
man nennet zu latin Nouember. vnsers babstums
des sehsten Jares.

The date in both impressions is therefore precisely the same: and the question follows—as properly observed in the Gaignat Catalogue,—'is this date designative of the year of *printing*, as well as of issuing, the Bull?' The answer is there left to the solution of the 'Gens de Lettres plus instruit à cet égard.' The answer, however, is simple and

obvious. How could a Bull operate without circulation? and where is the sense or utility of printing a Bull two or three years after it is destined to take effect? But, in the present instance, this document *could not* have been published later than six months after its having been completed in the Papal Court, as Pope Pius II. died in 1464 — just on the verge of opening a campaign against the Turks—and the object in issuing this Bull, was, to excite a powerful feeling against these heathen adversaries. Could the printers have inserted the name of Pius II. in such a document, when a subsequent pontiff (Paul II.) was reigning? There seems therefore very sufficient reason for concluding this document to have been printed in the year of its bearing date, or very early in the following year.

Neither Zapf nor Panzer, in their publications connected with early German books, notice this brochure; and Wurdtwein passes over all mention of either of these Bulls in his *Bibl. Mogunt.* p. 84: supposing that, owing to the ravages committed at the siege of Mentz from 1462 to 1465, all the labours of Fust and Schoeffer were suspended. Upon the whole, this is a very curious and uncommon specimen of the early Mentz press; and may be numbered among the chief treasures of this extraordinary collection. It was obtained through the kind interference of the Count d'Elci, at a price proportionate to its rarity. It has been since bound in purple morocco, by C. Lewis.

944. Calderinus. Tabula Auctoritatum et Sententiarum Bibliæ. *Printed by Drach. Spires.* 1481.

This impression is chiefly estimable as an early specimen of Drach's press: the type being very different from that which we observe in the Breydenbach of 1490: see page 459 ante. The first leaf is blank. On the recto of a ij, without any prefix, begins the preface of 'Thomas Dorniberg of Meningen, a doctor of Laws and Arts, and Consul of the famous city of Spires. At the end of it, on the reverse of the same leaf, we read

Incipit igitur Caldrini * Tabula

* Sic.

The table is an alphabetical one, and the impression is executed in long lines. On the reverse of *k viij*, in eights, is the following colophon :

Biblie auctoritatū ꝛ ſentēciaꝝ q̄ in decꝛoꝝ et decretaliū ꝑilatōnibꝫ ſolēt induci tabula ꝑ Jo hānē Caldrini iuriſcanonici doctorez famatiſſimū ꝑilata et ꝑ Thomā Dorniberg de memmingen eiuſdē facultatiꝫ doctorē eximiū correcta et Petrū Drach Spirēſem Impꝛſſorē impꝛſſa exactiſſime Anno dñi. M.cccc.lxxxi. explicit feliciꝫ

The device of the printer (consisting of a dragon or griffin on one shield, and a tree between two stars on the other) is beneath, very barbarously executed. Fossi, as usual, is copious and exact. *Bibl. Magliabech.* vol. i. col. 449. See also Panzer, vol. iii. p. 21, n°. 15. The present copy is in very uncommon condition, for size, colour, and soundness : it having the appearance as if it had just issued from the press. It is bound, out of the original cover, in dark calf, by C. Lewis.

945. Calendarium Ioannis Regiomontani, seu de Regio Monte, Lat. Germ. *Printed in* 1475. Quarto.

It is not without reason that Panzer refers us to the *Prim. Quæd. Doc. de Orig. Typog.* of Schwarz, pt. iii. p. 63, for an account of this very rare and curious volume : and it is equally evident, from such account, that Panzer had never seen the *latter* part of it — which is printed in the German language, and is a version of the first part, printed in Latin. Schwarz is copious and instructive ; observing, properly, that this is a Calendar ' from the years 1475 to 1513.' Panzer intimates the same. ' As the Calendar was *written* at Nuremberg, so (as Schwarz remarks) was it *printed* there.' The quotation from the chapter ' De conjunctionibus ac oppositionibus Luminarium ' (adduced by Schwarz) is clearly confirmative of this inference. ' That both parts,' adds the same authority, ' were printed in the same office, is sufficiently evident : in the latter part (or German version) is intro-

duced, for the first time, a fount of letter which strongly resembles what, in the present day, we call *Chancery Hand.*' Recommending the reader to examine the pages of Schwarz, for some collateral, but interesting, information connected with this impression, we proceed to a description of the copy of it before us.

At the first glance this little volume assumes an interesting aspect, from the skill and variety of its typographical execution. Throughout the Calendar of the Months, in each part, on the recto of each leaf, we observe the same ornamental KL, by way of a running title, and the introduction of certain words, *printed* in red, with no ordinary skill. The figures throughout are the rude Arabic; but those which we observe on the reverse of each leaf, are introduced in red ink, *by the pen.* The recto of the first leaf is blank. On the reverse commences the Calendar, or rather Almanack, with the years 1475, 1494, 1513, at top. On the recto of the opposite leaf, the month of January, with the Saints Days, and Solar and Lunar motions therein, are introduced. This calendar necessarily occupies 12 leaves: on the reverse of the 12th, is 'TABVLA REGIONVM.' Next follow the ECLIPSES OF THE MOON, with the running dates of 1475 to 1530: in the whole, 5 leaves. The subject is illustrated by wood-cuts, shewing the degrees of eclipse. The next leaf, being a very thick one, has a wood-cut on each side of it: that on the recto is entitled 'INSTRVMENTVM HORARVM INAEQVALIVM'— on the reverse, 'INSTRVMENTVM VERI MOTVS LUNAE. MINVE.' The latter has two circular pieces of paper in the centre, which move as the reader pleases: beneath, we observe the word '. ADDE.' The remaining 12 leaves treat of the following subjects: *De Aureo Numero: De Cyclo Solari et Littera Dominicali: De Intervallo et Festis Mobilibus: Tabula Festorum Mobilium:* De Conjunctionibus ac Oppositionibus Luminarium: De Eclipsibus Luminarium: De Loco Solis Vero: Tabula Solis: De Loco Lunae vero: Tabula Radicum Lunæ: De Magnitudine Diei: Tabula Quantitatis Dierum: De Horologio Horizontali: De Noticia Horarum Aequinoctialium: De Horis Temporalibus:* concluding with a table entitled 'DIES PASCALIS' from the year 1477 to 1531. At the bottom we read

DVCTV IOANNIS DE MONTEREGIO.

The following and last leaf contains two other cuts, printed on paper

* Prefixed to this table, is a piece of paper, printed in the same type as that of the work, and *pasted* on: containing 'a caution in case of leap year.'

of an equal thickness with the last. One of them is entitled 'QUADRANS HOROLOGII HORIZONTALIS:' the other, 'QUADRATUM HORARIVM GENERALE.' In the whole, this impression contains 32 leaves. It is followed, as has been before observed, by a German version of the preceding: containing 30 leaves, and having the same cuts. On the reverse of the last leaf of the text, at bottom, we read

. M. Iohan von kc̃ongsperg.

The date of this impression is either 1475, or 1477: the former of these occurs in the first table, the latter in that of the Easter Table. Yet it might be even later than 1477; since we find the first date in the table of the last year of the 'Directorium Sacerdotum' (see p. 434 ante) to be 1496, but the book itself could not have been published till 1498. The copy under description is in the most desirable condition: in blue morocco binding.

946. CAMPANUS. OPERA OMNIA. *Printed by Bernardus Vercellensis. Venice* (1495). Folio.

It is not a little singular that there should be three editions of the works of Campanus in the same year: the date of the present impression being gathered (according to Panzer) from the privilege to the editor, Fernus, which is dated xxvi. March, 1495: but this privilege, which is dated at Milan, seems rather to belong to the Milan impression, of the same year: a previous edition, however, having been printed at Rome, also in 1495. The address to Fernus, by Jacobus Antiquarius, is dated Milan, IIIrd June, 1494. This is on *a ii*, recto.* The present copy, which appears to have successively belonged to Archbishop Cranmer and Lord Lumley, is in fine preservation; presenting us with an interesting edition of the works of one of the most celebrated scholars of the XVth century. On the reverse of the last leaf, we gather the order of the signatures, thus: *a* to *p* in eights: except *c*, with 4 leaves: *p* has 10 leaves. Then A, with 6 leaves; and B to K in eights; K and L in sixes; M, 8; Aa, 2; Bb to Hh in eights; Hh, 10; *aa*, 4; *bb* and *cc* in eights: *dd* and *ee* in sixes. On the reverse of *ee v* (ee vj being blank) is the following colophon:

* A list of the contents of the volume is on *a i* recto.

Impressum Venetiis per Bernardinum Varcellensem iussu domini Andreæ Tonesano de Assula.

Panzer is sufficiently copious in his references: vol. iii. p 379, 380. This copy is in beautiful condition, and has been recently bound in russia, by C. Lewis.

947. Caoursin (Guillelmus). Descriptio Obsidionis Rhodiæ. *Printed by Reger. Ulm.* 1496. Folio.

The reader has already been made acquainted with two editions of this work; one in the *Italian*, and the other in the *English*, language: see pages 93, 348, ante. The present is a late edition in the *Latin* language, but it is distinguished by numerous engravings in wood, executed on a large scale, and in a coarse manner. There is however a good deal of spirit in one or two of the designs, as the ensuing fac-similes evince. In fact, the style of the engravings, both in the landscape, shipping, and smaller figures, is rather similar to that which we observe in the embellishments to the Breydenbach of 1486; and of which various fac-similes have been given in the preceding volume of this work. The type of this impression is a neat, full-faced gothic; not very dissimilar to that of Ratdolt. The capital initials are large and coarse, but have a rich effect. On the reverse of the first leaf, we observe a cut of the 'Master of Rhodes,' and the author presenting his work. On the recto of *a ij*, the text of the History of the Siege commences. The second cut, of 'The Fleet putting to sea,' is on the reverse of *a iij*. The third cut represents the 'Assault upon the Mole and the Tower of St. Nicholas—and the battle by sea and land:' very spirited. Still more animated is the 4th cut, on the reverse of *a v*:—but to describe each individual embellishment would extend this article to an unnecessary length: although 'the Battle of the Turks with the Soldiers and Citizens of Rhodes'—with the cross seen in glory above—on the reverse of *b iiij*—is deserving of particular notice. The shipping, on the reverse of *b v*, is corroborative of what has been before observed of the similarity of the style of art to that of the Breydenbach. The two fac-similes which ensue are described by their respective titles at top. The first, on the reverse of *c iiij*, is repeated on the reverse of *d j*. The second cut is on the recto of *c vij*.

Zyzymus cum nonnullis thurcis equitans.

The cut, on the recto of *e iij*, represents Zyzymus, the leader of the Turks, 'sitting at the same table with the Commandant of Rhodes.' The Turkish General (it appears) was mute and sulky, till a musician (represented in the cut) struck up his lute or guitar—when the severity of the Mussulman relaxed. 'At barbarus suauiori cantu insuetus: gaudium pre se tulit nullum. donec thurcus coquinariam exercens: barbarico instrumento melodiā edidit. tunc enim erectus: parūper subrisit.' It should be noticed, that this impression contains both the text of the siege, and the conditions of raising it—the correspondence between Zyzymus and the 'Master of the City'—the safe custody of Zyzymus in Gaul—the correspondence with Bajazet, and the Oration of Caorsin, the author, before Pope Innocent VIII: represented by a large cut of the orator before the Pope.* Also the account of bringing 'Zyzymus, brother to the Sultan, to Rome.' On the recto of *h vj*, beneath a rude cut of the author writing his history, we read the colophon, thus:

Impreſſum vlme p̄ ioannē Reger. Anno dñi. ꝛc̄. Mcccc xcvj. Die. xxiiij. Octob'

The reverse is blank. The signatures are in eights, with the exception of *g* and *h*; each of which have only 6 leaves. The present is a very desirable copy; in French green morocco binding.

948. Capellutus (Rolandus) De Curatione Pestiferorum. *Printed by Ulric Han. Rome. Without Date.* Quarto.

This is rather an interesting tract. We will first state the title, thus:

Rolandi capelluti Chrysopolitani Philosophi. parmē sis: ad Magistrū Petrū de gnalādris de parm: Cy rugicuʒ optimum: Tractatus de curatōe pestiferoruʒ apostematum. Incipit feliciter.

* See an impression of this speech, of the date of 1485, in vol. iii. p. 437.

A little below, the author says: 'It was in the year 1468, when I was at Parma, that a great and horrible plague prevailed: such as I verily believe was never before seen, or likely again to occur. Neither love nor charity was observed even among relatives, but a sort of brutality and cruelty prevailed. The neighbour refused his neighbourly aid: brother deserted brother, husband wife, wife husband, parent child, and child parent. Men died rather from absolute helplessness, or necessity, than from the plague. What was worse, the parish priests refused receiving confession, administering the sacrament and extreme unction to the diseased. The Mendicant Friars and priests forbade the dead bodies to be buried in their respective graves - - - - - and the sacred ground of St. Leonard was converted into a market place: where all manner of uproar, dissipation, and wickedness prevailed. Within the city itself, such atrocities were committed as are neither to be mentioned by the tongue, nor written by the pen.' &c.

The author then proceeds to define the malady, and to discourse upon the remedies. His treatise is very short, as the tract contains but 6 leaves. On the reverse of the 6th, it concludes thus, with the subjoined colophon:

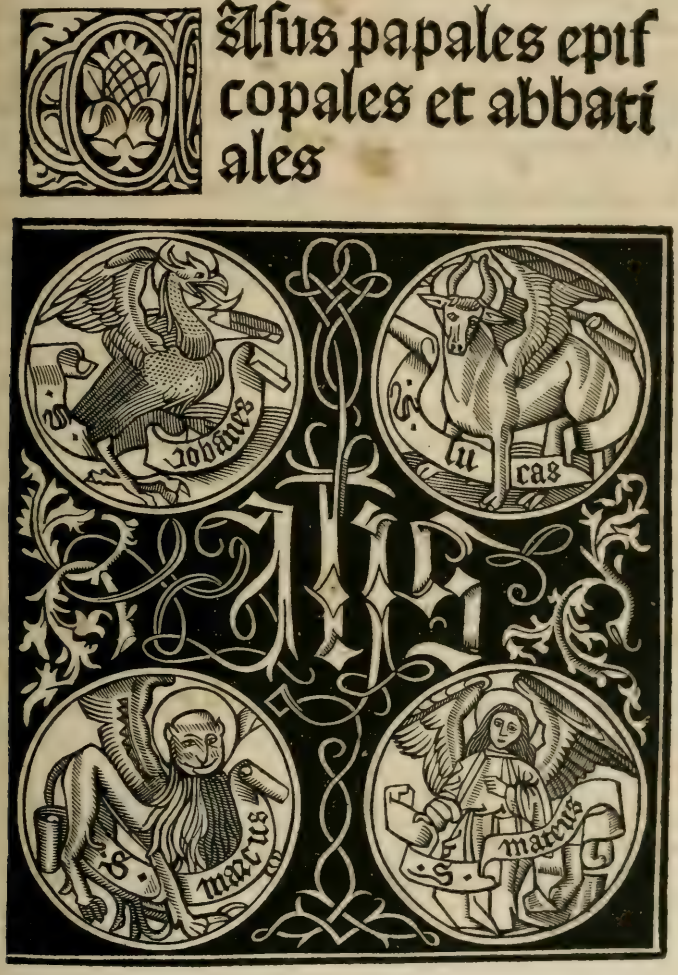
- - - - - - - - - - - - - - - - Mul ta & multa alia medicamīa qbus uulgꝰ utebaī ibi ad dere potuisseꝫ. que & mihi scribēti: & tibi legēti: cete risq; intuētibus: tediū nō inferāt illa p̄termittere decre ui. Bn̄ vale: & tuū Rolandū Capellutū chry. philoso phū ad tua uota respirantē intellige. Sed iterū te rogo ut omniuꝫ reruꝫ tuarum exitum consideres:

Rome impressum p Ingeniosuꝫ virū Ma gistrū Vdalricū gallū de Almania.

This tract is printed in the usual letter of Ulric Han; but I have great doubts of its having been published 'about the year 1468,' as Panzer intimates. Seemiller refers to Audiffredi, and Audiffredi hazards no conjecture upon the period of its execution. *Edit. Rom.* p. 380. Laire places it between the years 1480 and 1490. The present copy, which is in tender condition, is elegantly bound in olive-colour morocco by C. Lewis.

949. Casus Papales, &c. *Printed by Godfrey Back. Antwerp. Without Date.* Quarto.

This impression consists of four leaves; the whole of which, in the copy before us, are as if they had just issued from the press: being clean and uncut. The following is a fac-simile of the title and frontispiece; the latter being rather of common occurrence in the xvth century. It may serve to shew what kind of title-pages were in vogue at that period.



The type is a small, close, and square Gothic. On the recto of the 4th and last leaf is the imprint, thus:

> Finiunt casus Papales Episcopales et Abbatiales. Impressum antwerpie per me Godfridum Back.

On the reverse is the very singular device of the printer—the castle of Antwerp suspended from a bird's cage—of which a fac-simile will appear in the *Bibliographical Decameron*. The impression has no signature. This beautiful copy is brilliantly bound in blue morocco, by C. Lewis.

950. Cato. Disticha. *Without Name of Printer, Place, or Date.* Octavo.

I consider this little tract, of only 4 leaves, to be one of the most curious specimens of ancient typography in existence. The reader will judge of its rarity, when he is informed that, not only no other copy of it is known, but the very mention or knowledge of it will in vain be looked for in any bibliographical publication. This precious relic (for such it is properly considered by its present Noble Owner) was discovered within the wooden covers of an ancient volume (containing several curious tracts *) in the possession of Mr. Freeling, of the Post Office. That gentleman, with equal prompitude and liberality, made an offer of the contents of these 'wooden covers' to Earl Spencer. The offer was acceded to, upon terms perfectly satisfactory to both parties. It now remains to describe a treasure of such singularity.

We have here, in short, the same types with which the Speculum Humanæ Salvationis (among the earliest and most interesting of the Block Books) was executed. The public have been before put in possession of this fact, from the slight mention of this tract in my friend Mr. Ottley's work;† from which it seems to follow that, if the

* Among them, were the *Ethics of Aristotle*, supposed to have been printed at Oxford in 1479: see p. 354 ante. The '*Casus Papales*,' '*Algorismus novus*,' and '*Aristotelis Problemata*,' (see pages 437, 442, 473, ante,) were also in the number.

† *An Enquiry into the Origin and Early History of Engraving upon Copper and in Wood*; 1815, 4to. p. 247.

'Speculum' be of the antiquity assigned to it by the erudite author of the publication below referred to, the tract before us — which may truly be called a mere *School Book*,* — not only takes chronological precedence of all impressions of it extant, but, from the acknowledged early use of the Distichs of Cato, in the education of youth, may possibly be of a date anterior to that of the first Mentz Bible, of the supposed date of 1455? Such a document, therefore, throws a kind of reflected light upon the hypothesis of Mr. Ottley; and goes to establish, not very indirectly, his conclusion respecting the period of the execution of the 'SPECULUM.' This singular little volume is printed upon thick VELLUM; and, although not in a tender, is in an injured state: the recto of the 2nd, and the reverse of the 3d leaf, being soiled and defaced. This has arisen from their exposure within the wooden covers; as, like many specimens of ancient printing which I have seen in similar situations, these parts happened to be stuffed in to add to the consistency, or durability, of the binding. Each of the 4 leaves is cockled at the top, and marked with a dark brown stain on the right margin. The copy has been evidently much cropt: the height of the page being 4 inches and $\frac{3}{8}$, and the width exactly 3 inches; while, with the margin, it is only 5 inches and a half in height, by 4 and $\frac{1}{4}$ in width.

On the recto of the first leaf, without any prefix or title, the prosaic preface, or prologue, begins:

Am animadūterē ꝑ plurimos
hoiēs ḡuiter errare ī via morū
ſuccurēdū ꝛ cōſulēdū opinioni
eoꝝ fore exiſtimaui marīe ut gllrioſe†
viuerēt ꝛ honorē cōtīgerēt Nūc te fīli
&c. &c. &c.

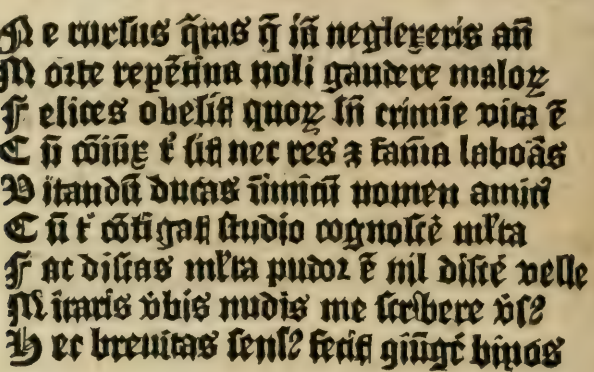
Each page, with the exception of the last, has 21 lines. On the reverse of the first leaf, forming the 7th line of the text, the poetry begins thus:

* See the edition of these 'Disticha Catonis,' printed in 1475, described at vol. iii. p. 245-6; where, in a note, it is observed that the work under description was 'familiar to youth, and established in the schools, since the time of Charlemagne.'

† Sic.

Ꝺ deꝰ ē aīmꝰ nobꝫ ut carmīa dicūt
Hic tꝫ p̄cipue ſit pura mēte coleꝺꝰ
P ſꝰ vigila ſemp ne ſōpno dedit9 eſto
N ā diuturā q'es vicijs alīīta mīſtrat
&c. &c. &c.

The 8th and last page, or the reverse of the 4th and last leaf, contains the 17 last lines of the moral poem, and the imprint. Of these, the reader is presented with a fac-simile of the terminating part, thus:



Explicāt ꝝ cato dās caligamīa vatꝯ

The above is cut in wood, with as much fidelity, I believe, as the art is capable of. That the original, however, are metal types, I have no hesitation in believing. After a description of such a curious specimen of typographical antiquity, it seems almost needless to add that there are neither numerals, signatures, nor catchwords. This singular treasure is now preserved in dark blue morocco binding, by C. Lewis.

951. CAVALCA. TRACTATA CONTRA IL PECCATO DELLA LINGUA. *Printed by Nicolo of Florence. Without Date.* Folio.

This impression appears to have escaped Panzer. From the imprint, it should seem to have been executed by NICOLO DELLA MAGNA, or Nicolo de Todescho; who printed, at Florence, the *Dante* of 1481; the *Monte Sancto di Dio* of 1477; and the *Berlinghieri*—each work described in the previous pages of this volume. It is executed in the largest type of the printer, and the pages are elegantly formed. On the recto of the first leaf, we read this prefix:

IN NOMINE PATRIS ET FILII ET SPIRI tus sancti amen. Incomincia il bellissimo et utile tractato contra il peccato della lingua Prologo sopra decta opera compilata et facta per frate domenico chaualcha dauico pisano fratre predicatore.

The work is executed with signatures, but with neither numerals nor catchwords. The former are very barbarously and carelessly executed. They extend to *q: a* having 10, but the rest 8, leaves: *q* has only 4 leaves, including a blank one. On the reverse of *q* 3, beneath the 8th line of text, we read the following imprint:

FINIT PER NICHOLAVM FLORENTIE.
DEO GRATIAS AMEN.

The present is a sound, but soiled copy—and wormed towards the latter part. Elegantly bound in russia.

952. Cecco d' Ascoli. *Printed by Philipo de Piero. Venice.* 1476. Quarto.

Second Edition; *and first with a Date.* Although this impression be of less rarity than the previous Brescia edition, described at page 94-7 ante, yet it is sufficiently scarce to have been pronounced *supposititious;* if we credit the description of it in the *Bibl. Crevenn.* vol. iii. pt. ii. n°. 4574. Brunet, in his *Manuel du Libraire*, vol. i. p. 285, edit. 1814, pronounces it to be the first; but that skilful bibliographer is apparently unacquainted with the Brescia impression. Panzer refers only to Denis and to the Crevenna catalogue; so that this seems to have been unknown to Haym, Floncel, Capponi, Mazzuchelli, Pinelli, Maittaire, and De Bure. Quadrio conceived the Venice edition of 1478, by the same printer, to have been the first: *Storia di Poesia*, vol. vi. p. 39.

The copy under description is unfortunately cut down to the form of an octavo volume;* and has the first 3 leaves, containing the table, supplied (in a beautiful manner) by a fac-simile ms. The table concludes on the recto of the 3d leaf; the reverse of which leaf is blank. On the recto of the succeeding leaf, signature *a* (i), the poem begins thus:

Incomentia il primo libro del clarissimo
philosofo Ciecho Esculano dicto lacerba.

Ltra non segue piu la no
stra luce
Fuor de la superficie de
quel primo
In qual natura per poder conduce
La forma intelligibele che deuide
Nui da li animali per labito estrimo
Qual creatura mai nō tucto uide.
&c. &c. &c.

* It is, in this respect, a companion to the Isocrates, described in vol. ii. p. 97, 98.

On the recto of *b viij* we read the opening of the Second Book, thus:

Incomeatia * el secondo libro : de la natura
di la fortuna : & come reprende dante

Capitulo primo

Orno nel canto de le prime
t note
Dico che cio che sotol ciel
creato
Depende per uirtu de le soe rote
Che tuto moue sempre tuto regge
&c. &c. &c.

On comparing these extracts with those from the first edition (see p. 95 ante) it will be seen that the variations relate almost entirely to orthography. The signatures, to *n*, run in eights : *n* has 10 leaves, on the reverse of the 10th of which we read the ensuing colophon :

Finise il libro de Ciecho Esculano dicto
Lacerba. Impresso ne lalma patria de
uenesia p maistro philipo de piero ne
gli āni del. M CCCC. LXXVI.

A full page has 24 lines. Upon the whole, this volume, however diminished in size, is a considerable acquisition to the department of books in this library relating to ITALIAN LITERATURE. It has been very recently obtained from Paris, and is in old French calf binding, with gilt leaves.

* Sic.

953. Chronicarum Supplementum. *Printed by Boninus de Boninis de Ragusia. Brescia.* 1485. Folio.

This is a closely printed Chronicle, in long lines, in the Gothic letter, from the beginning of the world to the year 1485. A general table occupies the first 18 leaves. Then a blank leaf. On *aa* begins a table of celebrated women mentioned in the text: 2 leaves. On the reverse of the next leaf, are some verses of Barillus Bergoma. On *a ii* the prologue begins: on the reverse of *a* 3, the text of the history. The colophon is on the reverse of the last leaf but one:

Impreſſum Brixie per Bonimum de Boninis de Ragufia Anno dñi. M.cccc.lxxxv die Primo Decẽbris.

From the register, on the recto of the ensuing and last leaf, we gather the order of the signatures, thus: a and b 10 leaves: c to ſ, ꝛ, ɔ, and ꝟ, inclusively, in eights: A to E, inclusively, in eights: F, 6: G to O, inclusively, in eights: P, 6: Q to T, inclusively, in eights. The register is on the recto of T viij. This is a sound and desirable copy; in old vellum binding.

954. Chronicon Regum Hungariæ. *Printed by Ratdolt. Augsbourg.* 1488. Quarto.

Editio Princeps; the impression of 1483 being considered supposititious. This beautiful and interesting volume has not escaped the notice of bibliographers. Engel begins by calling it (in his usual manner) 'Liber inter rarissimos rarior;' and refers to Menckenius's Catalogue of Du Fresne's books;* adding, that it was unknown to Maittaire, and will be in vain looked for in the catalogues of Uffenbach and Bunneman. *Biblioth. Select.* p. 42-3. Zapf has been copious in his description, and has availed himself of the authority of Engel. *Augs-*

* Does he mean the one printed at Paris, in 1662, 4to. with the portrait of Raphael Trichetus du Fresne?—the pages of this catalogue are not numbered.

burg's Buchdruckergeschichte, vol. i. p. 84-5. Braun has been sufficiently particular, referring to Zapf; *Notit. Hist. Lit.* pt. i. p. 161-2. Panzer has quoted Zapf and Braun: *Annal. Typog.* vol. i. p. 114, n°. 79. We return to the book itself.

The recto of the first leaf is blank. On the reverse are the regal arms of Hungary, encircled by eight shields of coat-armour. On the recto of the ensuing leaf, is a wood-cut, occupying the entire page, representing the 'History of Holy Ladislaus.' It is sufficiently curious. On the reverse, is the epistle of Theobald Fegher (at whose expense the volume was printed) to 'Mathias King of Hungary and Bohemia.' On the recto of the succeeding leaf, signature a (1), begins the prefatory epistle of JOHN DE THUROCZ, the author, to Thomas de Drag, Chancellor of his Hungarian Majesty. A 'soliloquy,' by the author, follows on the reverse. The 'exordium' of the history begins on a 2, recto; and on a 3, recto, we read the prefix to the chapter—'De generationis hunorū siue hūgarorum origine.' The signatures run in eights; and on the recto of *b iij*, we observe the first of those cuts (amounting to 66 in number, according to Panzer) with which the text of this Chronicle abounds. The reader has a representation of it in the following fac-simile:

This cut, as well as another of a similar subject (*Skirmish of Cavalry*) is frequently repeated.* We shall contrast it by a fac-simile of a *Combat*

* The other cut represents a closer charge, with a greater number of assailants. One half of them have ermined caps, by way of helmets, and the beaver only is a protection to the face. The other half have helmets, and use chiefly the long spear: in the midst of them

on Foot; premising, that these cuts serve, throughout the volume, for every representation of horse and foot actions.* The following occurs on the reverse of the same leaf:

On the recto of *b iiij*, occurs the first of those PORTRAITS OF THE KINGS OF HUNGARY, with which this impression is so plentifully embellished. The originals of these cuts were only to be found in the imagination of the artist who designed them. The reader will judge of the style of their execution by the following fac-similes. Few of them have so much grace of expression as that which represents KING BEYSA, on the reverse of *g iiij*,† and of which a fac-simile is on the ensuing page. A small portion of the back ground only is omitted: consisting of horizontal short strokes.

is seen a crowned figure, for the monarch of the party. In the background, upon a hill, is a town or city. This cut is not often distinctly worked.

* The first appearance of the other wood-cut, of a skirmish of infantry, is seen on the reverse of *d vij*. It is encircled by a border, which is not the case with that above represented. No shields are used in the action, and the spear and sword are the only offensive weapons. It is less interesting than the above.

† The portrait however, of KING STEPHEN I. (*e i rect.*) merits a slight mention in this place. The monarch, with a long beard, is seated in his chair of state: his right hand holding a sceptre, his left resting on a ball. Two angels, above, are about to put a crown upon his head. To the right of him sits a small figure, holding a sceptre in his right hand, and his head encircled by a glory. Above him, is the word 'emericus.' This print has perhaps the boldest effect of any; but as a specimen of art, it is inferior to that of King Beysa.

We shall endeavour to afford a suitable contrast to his Majesty,* by a fac-simile of the only portrait of a *Queen*, throughout the volume. It occurs on the reverse of *m viij*, and we learn, from the preceding text, that it is intended to be a portrait of QUEEN MARY.

* On the recto of *g vij* we observe a whole length portrait, on horseback, of King LADISLAUS I. He balances his battle axe over his right shoulder, and his head is encircled by a glory. His coat of arms appears on the flank of his horse.

As a variety to the preceding, the reader shall be gratified by a facsimile of a character, represented in a different costume, and whom we find, from the prefix, to be JOHANNES WAYWODE.* It occurs on the reverse of *r vj*:

* It is thus entitled: 'De electione dñi iohānis wayuode in gubernatorē: et de talione per eundē a drakul wayuoda exacta.'

On the reverse of *t vij*, the Chronicle is brought down to the time of MATHIAS, the reigning monarch at the period of its publication. The verses below * were composed on account of the election of that celebrated character. The conclusion of the Chronicle relates 'the defection

* Maximo cultu venerāda cuīq;
egimus nouis maij iocunde
festa victricis crucis et beate
digna repente

of some of the noblemen of Hungary, and their subjection by the King:' this closes the history on *v ij*, recto—all the preceding signatures having 8 leaves, and *v* only two. On the recto of the ensuing leaf, *x* 2, (*x i* being blank) we read an epistle of Rogerius, thus entitled:

Epistola magistri rogerij in miserabile carmen sup destructiõe regni Hũgarie per Tartaros facta editum ad Reuerendũ dñm Johannẽ pestheniensis ecclesie episcopũ feliciter incipit.*

Congredi gentes patrie boheme:
presules vere fidei: barones:
vrbiũ sanas licuit cohortes
christicolarum
Colle constructũ prominente templũ
olomucense: laicisq; cleris
perstrepit votis domino repletum
relligiose.
Creditur sacrũ precibus vocatum
pneuma: tot rectis animis dedisse:
publice clamant: placet eligatur
ecce mathias.
Clara delectus cito vota sumit:
celicis iussis precibusq; terre:
mente discussus pie christe pro te
flexus obedit.
Laudibus dignus placido mathias
addit assensu diadema regni
prepotens: regno & titulũ bohemi
panoniarum
Xenijs ihesu referamus omnes
gloriam cantus: strepat & tubarũ
clangor: vt nobis veniat vir equus
terror in hostes.
Iste rex nostros animos fideles
alleuet pressos: reprimatq; mactet
cum suis sectis hereses iniquas
q̄; vehementer.
Xantus humentem ocius liquorem
linquet: arcurus iaciet & axem:
quã dei causam populosq; princeps
deserat ob te.

We may regret the omission of a portrait of this monarch, who was not only living at the time of the appearance of the Chronicle, but who, in the cultivation of literature, and in the FINE LIBRARY which he left behind him, shewed what claims he had upon the gratitude of his countrymen and upon the admiration of posterity.

* This epistle is printed entire by Zapf.

The remaining pages are devoted to this account of 'the irruption of the Tartars into Hungary, in the time of King Bela IVth.' The account terminates, with some hexameter and pentameter verses, on the recto of *y ix*. On the reverse, we read this imprint, above the device of the printer and the patron of the impression :*

Serenissimorū hungarie regū chronica be ne reuisa ac fideli studio emendata finit feliciter Impressa erhardi ratdolt viri solertissimi eximia industria et mira imprimendi arte: qua nuper venetijs nūc Auguste excellet nominatissimus. Impensis si quidem Theobaldi feger conciuis Budensis Anno salutifere incarnatiōis millesimo ǵdringentesimo octogesimo octauo tertio nonas Junij.

The register is below the device. A blank leaf appears to form the 10th leaf of signature y. Every other signature, except v, has 8 leaves. This volume is executed in the best manner of Ratdolt's press; and the present copy of it is as clean and sound as if it had just issued from the press. It has been recently bound in russia, by C. Lewis.

955. Cicero. Catho Major, alias De Senectute. *Printed with the types of Ulric Zel. Without Place or Date.* Quarto.

This edition appears to have escaped Panzer: see vol. v. p. 154-156. Its rarity will therefore be estimated accordingly. It may be the EDITIO PRINCEPS of the work; but it must be remembered that an impression of it appeared in 1469, along with the Offices, &c. by Sweynheym and Pannartz: consult vol. i. p. 311. The edition before us consists of only 24 leaves; without numerals, signatures, or catchwords. A full page has 26 lines. On the recto of the first leaf, the prefix and commencement of the text are thus:

* A fac-simile of this device will appear in the *Bibliographical Decameron*.

M. Tullij Ciceronis ad Titū Articū Catho Maior. Alias de Senectute Incipit;

Tite si quid ego adiuto. curām ve leuas so. Que te nunc coquit. et uersat pectore fixa. Et qua deprimeris et quid erit pre cij. Licet enim michi versib⁹ hijs affari

&c. &c. &c.

On the recto of the 24th and last leaf, beneath the concluding 6 lines of text, we read the imprint, thus:

Explicit Tullius de senectute

The present is a clean and most desirable copy; in blue morocco binding.

956. Cicero. De Proprietatibus Terminorum. *Printed in the character of Ulric Zel. Without Place or Date.* Quarto.

This scarce little impression, of a work falsely attributed to Cicero, answers exactly to the description of it by Panzer. The copy under description is unluckily imperfect in the first leaf: having part of the title, and the commencement of the text, torn away. Panzer however has supplied the title. There are, in the whole, only 32 leaves; a full page having 27 lines. It is entirely destitute of numerals, signatures, and catchwords. On the recto of the 9th leaf, we see the prefix 'De. A:' on the reverse of the last leaf but one, we observe 'De. A'—the intermediate letters being presented in the same order. The recto of the last leaf has only 21 lines, exclusively of the colophon, which is thus:

Liber de pprietatibus termino4
Ciceronis finit feliciter.

The reverse is blank. Panzer remarks that the type is the same as that which Zel used for the *De Vita Christiana of St. Austin*, in the year 1467; but no correct inference, as to the time of the publication

of this tract, can be drawn from such remark: as we see the same type in almost all the productions of Zel's press; and the number of lines in a page (27) denote it to be among the later works of that printer. This clean and sound copy is bound in blue morocco.

957. Cicero. Epistolæ ad Familiares. *Printed by Jenson.* 1471. Quarto.

The rival presses of Jenson and Vindelin de Spira put forth impressions of this work in the same year. Both editions * are elegantly executed, and contain the Greek passages in print. The present is described in glowing terms by Crevenna, in the *Bibl. Crevenn.* vol. iii. p. 77. De Bure and Laire (to whom Panzer also refers his readers) are less particular than Crevenna. Maittaire is sufficiently brief. See the *Annal. Typog.* vol. iii. p. 76, n°. 47, of Panzer: from whom the ensuing colophon is borrowed: as the copy, here introduced, being on its passage from the continent, cannot be described from actual examination:

M. CCCC. LXXI.

Opus præclarissimum. M. T. Ciceronis Epistolarum Familiarium a Nicolao Ienson Gallico Viventibus necnon et Posteris impressum feliciter finit.

There are neither numerals, signatures, nor catchwords. Sardini is comparatively superficial: pt. iii. p. 19. Brunet says the work is in 'large quarto,' and contains 203 leaves: see his *Manuel du Libraire*, vol. i. p. 324, edit. 1814.

* The Duke of Devonshire possesses the Spira impression, but not the one executed by Jenson. If I recollect rightly, these books contain some of the earliest specimens extant of Greek Printing at Venice.

958. Concordantiæ Auctoritatum Sacræ Scripturæ, &c. *Printed by Koelhoff. Cologne.* 1481. Folio.

The present is the only volume in this Library to which the name of Koelhoff is subjoined as the printer. Impressions with such distinction are very rare; and are important, inasmuch as the evidence of Koelhoff's having printed certain books, is, in general, purely conjectural. Such is the scarcity of the volume before us, that Panzer refers only to Maittaire, whose words he literally copies. Vogt, Freytag, and Bauer have been searched in vain for an account of it. It is executed, like a similar work of Calderinus, (see p. 462 ante) in an alphabetical manner—but in double columns; and in a character which reminds us, at first sight, of that of John de Westphalia of Louvain. The prefix, at top of the first column, on the recto of a z (a 2) is thus:

Cōcordātie auctorita
tum sacre scripture iuxta ordinem
librorū biblie. in quib⁹ locis iuris
canonici reperiantī p egregiū virū
dñm Johannē decretorū doctorē
dignissimū Niuicellen. abbatē stu-
diose collecte feliciter incipiunt.

On the recto of *m viij*, in eights, beneath the first and only column, is the following colophon:

Concordantie biblie ad decretū
exactissime emendate. per me Jo-
hannē Koelhoff de Lubeck Colo-
nie ciuem studiose impresse. Anno
gratie. Mcccclxxxij. tertia die post
Mauricij martyris festū finiunt.

Nothing can exceed the genuine condition of the copy under description. It is large, clean, and uncut: having been bound in dark calf with gilt leaves, from the original binding.

959. Dictys Cretensis et Dares Phrygius. *Printed by Schonberger. Messana.* 1498. Quarto.

This impression (the second with a date) is but of little value; there having been several earlier ones published without dates: see vol. ii. p. 8-14. We shall therefore be brief in the account of it. The recto of the first leaf (*a j*) contains the title of the first author; the text of whom terminates on the reverse of *h vj*. On *i j*, the text of Dares Phrygius begins; terminating on the reverse of *k xj*: where we read the following imprint:

> Finit historia antiquissima Dictys Cretensis atq; Daretis Phrygij de bello Troianorum ac Græcorum: in nobili vrbe Messanæ cū eximia diligentia impressa per Guillielmum Schonberger de Franckfordia Alamanum tertiodecimo calendas Iunij. M.cccc.xcviij.

The register below informs us that the signatures *a*, *b*, *c*, *d*, *e*, and *f*, run in eights: *h* and *i* in sixes: *i* in 8: and *k* in 12 leaves: the 12th being blank. Beneath is the printer's device: sufficiently rude. This is an indifferent copy; in calf binding.

960. Die Erwelung, &c. (*Printed in* 1494.) *Without Name of Printer.* Folio.

The very curious tract under description, printed in the German language, contains a letter of the Emperor Maximilian I, written in the 9th year of his reign as Emperor of Rome, and in the 5th year as King of Hungary. The subject upon which it was issued, as well as the tract itself, is best explained in the account of it transmitted to Lord Spencer, by the librarian of Sir Joseph Banks.

'The letter first laments the sufferings and cruelties that have been inflicted on the Christians, by the incursions of the Turks; that he (Maximilian), and his Father before him, have in vain attempted to resist the power of these infidels with the help of the sovereigns of

Christendom. "But (continues he) that henceforth God may not any more be dishonoured, and Christendom delivered from this calamity, our Holy Father, the Pope, and Ourselves, have proposed, with the assistance of all Noblemen, and Knights, to repel them; and for this purpose, THE HONOURABLE FRATERNITY OF ST. GEORGE, which has been formed by the Reverend Prince, our dear and religious Johansen, Grand Master of the said ORDER OF ST. GEORGE, and his colleagues, has been confirmed, and some temporal and spiritual privileges have been conferred on it, as the papal and our royal letters, therefore issued, prove. Into this order, We, in our own person, enter; and we intend to undertake a mighty expedition against these enemies of Christianity, which expedition is at least to last the next two years, and faithfully to sacrifice for it our life and fortune."

The letter then exhorts all persons of noble and knightly families to enter into this ORDER OF ST. GEORGE, to whom is promised all the land that should be taken from the infidels to indemnify them for their expences. They are to appear in harness, and in a white coat, with a red cross, having their arms painted on the breast and shoulders, before the Archbishops and Bishops, in church; who are to tie to their right arm the insignia of the order, consisting of a *Golden Cross*, with a crown in a golden ring; pronouncing the words given in the end of this letter. These insignia the knight may adorn with gold, pearls, or precious stones; and wear on his hat, or wherever he pleases, before all kings, princes, and every body. These knights are to enjoy peculiar privileges, and rank higher than all knights that may hereafter be created, either at Jerusalem, or on the bridge of the Tiber, or anywhere else. "And as we doubt not but they will receive the crown of heaven for their labours, we give unto them the name of CROWNED KNIGHTS; and ordain that, in eternal remembrance of their christian intention, they shall wear the cross and crown on their shields, jewels, arms, in tournaments, on seals, and other ornaments. This privilege belongs only to their person. Their descendants of the same name are to have a crown in their helmet." Those knights that perform great achievements, are to have more crowns in their ring. The Grand Master of the Order is to confer on persons, that are not of noble family, and yet serve like the Knights a year against the Turks, a cross in a ring half golden, and half white, if they served on horseback; and a cross in a white ring, if on foot. In order to know how many Knights have been created, and to be able to summon them in case of need, the Archbishops and Bishops are to send returns of

them every three months, The golden seal is affixed to this letter, given in the town of Antwerp on the day of St. Simon and Jude.'

Thus much for the subject matter* of this curious brochure; for it consists but of 8 leaves. It remains to be particular in the bibliographical account of it. On the recto of the first leaf, (*a i*) in the centre, we read the title, thus:

Die Erwelung vnd Freyhait
ten, der gekrönten Ritter.

The reverse is blank. On the recto of the ensuing leaf, *a ii*, without prefix, the letter of the Emperor Maximilian begins thus:

W Ir Maximilianus von gots gnadē Römischer
Künig zů allen zeitten mener des Reichs zů Hū

A full page contains 45 lines. There are no running titles, numerals, nor catchwords; and on the recto of *a vj*, the three last lines of the Emperor's letter, are as follow:

. . . . . Nach Cristi vnsers lieben herren gepurt
Viertzehenhundert vnnd im vierundnewntzigisten
Unserer Reiche des Römischen im Newndten, vnd des
hungrischen in funfften Jaren.

On the reverse, about the centre, we read this title:

Der Segen der bekrönten Ritter
vnnd zům ersten des Schwertz

On the recto of the ensuing leaf we read

Oremus Wir bitten

* 'Alexander the Sixth, anno Dom. 1498, instituted the Knights of St. George; who wore a cross of gold, entowred with a circle of the same, made in the form of a crown. Mennen. apud Luceburgium, in lib. de Armorum militar. Mysteriis. &c. But Mecheli saith, that the Order of St. George, which had the foresaid cross for ensign assigned to it, was instituted by Pope Paul the Third, at whose death it became extinct, and that the Knights of this order dwelt at Ravenna, and were obliged to secure the confines of the Adriatic sea from Pyrats. But that the order, which Pope Alexander the Sixth erected, had for ensign the Figure of St. George hanging at a collar.' Ashmole's *Order of the Garter*, p. 89.

Various detached sentences follow: when, on the recto of the ensuing and last leaf, is the concluding sentence, thus:

> Und ob mer wolten Ritter werden. So mag man die segen vnd bett in der vil nemen, Also das Sy alle durch ain handlung mit Ritterlichen zaichen geziert werden.

The reverse is blank. This copy is in very uncommon condition; being perfectly clean and uncut. It belonged to the late Dowager Lady Spencer; and from a ms. memorandum, in her hand writing, it appears to have been '*Given by Mons. Gassler, the Emperor's Antiquarian, at Inspruck.*' It is elegantly bound in olive-colour calf, by C. Lewis.

961. Eusebius. Præparatio Evangelica. Latinè. *Printed by Jenson. Venice.* 1470. Folio.

Editio Princeps. This beautiful volume is among the earliest specimens of the press of Jenson. The copy before us has the first page encircled by a printed, and afterwards coloured, border; in such a manner as to excite a doubt, at first view, whether it be not a contemporaneous production with the impression: but on close examination we find it to be inlaid. I have no doubt, however, of this border having been executed in the XVth century. The prefatory epistle of the translator, Trapezuntius, to Pope Nicholas V., is without prefix: beginning thus—

> VSEBIVM Pamphili de euangelica præparatione latinum ex græco beatissime pater iussu tuo effeci.

and ending, on the reverse of the same leaf, in the following manner:

> . . . . . Quare sentibus tuo iussu āputatis rosas solūmodo latinis hominibus hac traductione optulimus.

The impression is destitute of numerals, signatures, and catchwords; and on the recto of the 143rd and last leaf, we observe the following verses and imprint:

Antonii Cornazani in laudem
Artificis Epigramma.

Artis hic : & fidei splendet mirabile numen :
Quod fama auctores : auget honore deos.
Hoc Ienson ueneta Nicolaus in urbe uolumen
Prompsit : cui fœlix gallica terra parens.
Scire placet tempus ? Mauro christophorus vrbi
Dux erat. æqua animo musa retecta suo est.
Quid magis artificem peteret Dux : christus : et auctor ?
Tres facit æternos ingeniosa manus.

. M. CCCC. LXX .

It may be questioned whether, from this epigram, the present volume be not the FIRST BOOK PRINTED BY JENSON? Sardini so arranges it; and there is no other book, with a legitimate date, which disputes its precedency. It exhibits every beauty of typographical execution. Neither Maittaire, De Bure, nor Laire, are particularly interesting; but Sardini has many observations upon the supposed variations in this impression, noticed by preceding bibliographers. See *Annal. Typog.* vol. i. p. 285, note 4; *Bibliogr. Instruct.* vol. i. p. 231, n°. 296; *Index Libror.* vol. i. p. 220-1; *Stor. Crit. de Nic. Jenson*, pt. iii. p. 2. The present is a tall copy; but not free from stain. It is beautifully bound in blue morocco, by C. Herring.

962. EUSEBIUS. HISTORIA ECCLESIASTICA. (*Printed by Ketelaer and Le Leempt.*) *Utrecht.* 1474. Folio.

EDITIO PRINCEPS. This Latin version is from the pen of Rufinus; whose prologue occupies the whole of the first leaf, with the exception of a short passage from St. Jerom—in commendation of the work. Then follows, on the recto of the 2nd leaf, a commendation of Rufinus, the translator, by Gennadius Massiliensis. A table of the chapters, in the XI Books of the History, immediately follows: concluding on the reverse of the 9th leaf from the commencement of the volume, inclusively. Then succeeds the preface of Eusebius. The volume contains,

in the whole, 204 leaves; without numerals, signatures, or catchwords. On the reverse of the 204th and last leaf, we read the following colophon:

Eusebij cesarienſis epiſcopi eccleſiastica hyſtoria per ruffinū virū eloquētiſſimū de greco in latinū traducta. explicit feliciť.

M°cccc°. l xx iiij°.

I know not why Panzer should say that Clement (*Bibl. Curieuse*, vol. viii. p. 181-4) attributes this edition to the press of I. P. de Lignamine; since there is no mention made of such an edition by Clement himself; who, upon the whole, is rather interesting. This may be among the earlier productions of the above printers, and is, on several accounts, an estimable volume. The present fair and sound copy is bound in russia.

963. Festivalis (Liber). *Printed by Wynkyn de Worde.* 1496. Quarto.

This volume having been overlooked in the account of books 'printed by W. de Worde,' it occupies its present place. The copy is unluckily very imperfect; wanting the first 8 leaves, and the remaining part being in a soiled condition. It is also deficient in the whole of the 'Quatuor Sermones'—since, on consulting the *Typog. Antiq.* vol. ii. p. 33, this latter tract appears to follow the 'Liber Festivalis.' Notwithstanding however such defects, it is the second edition of the work by Wynkyn de Worde, and of rare occurrence. It contains only one print, as far as I can discover—which represents St. Andrew. As this cut is executed in a style superior to those which we see in the volumes of the XVth century, from the presses of Caxton, W. de Worde, and Pynson, the reader may not be displeased at being made acquainted with the following fac-simile of it:*

* For want of room, this fac-simile is placed at the top of the ensuing page.

This impression is executed in double columns, and contains .cc. leaves, the numerals being printed. On the reverse of the 200th and last leaf, we read the colophon, thus:

Finitū et completū
in Weſtmonaſterio
Anno dm̄. M. cccc.
Nonageſimonono

Regiſtrum quaternoꝝ

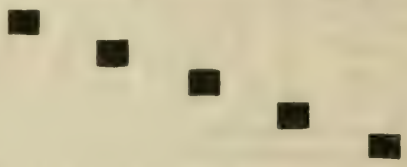
a b c d e f g h i k l m n o
p q r ſ t v x y z ꝛ ꝛ ꝛ

The small device of Caxton is below. In blue morocco binding.

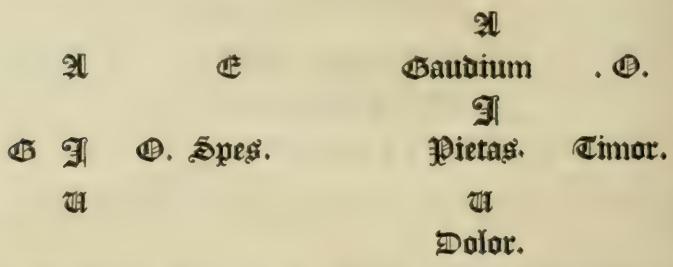
964. Gerson. Collectorium Super Magnificat. (*Printed by Fyner.*) 1473. Folio.

Hæc editio (says Braun) bibliothecarum cimeliis adnumerari meretur, dum nullus, quod sciam, Bibliographorum de ea notitiam habuit.' *Not. Hist. Lit.* pt. i. p. 159-160. The account of this singular volume, by Braun, is copious and interesting: and to the preceding pages the reader is referred for a satisfactory description—which is not necessary to be here repeated at length. Braun is however to be corrected (as

Panzer properly intimates) for attributing this edition to the press of *Eggesteyn*: it being decidedly the production of *Fyner of Esslingen*. Laire has described it, but rather in a strange manner: observing that the pages are divided into columns—whereas the text is printed in long lines—and that it is the first book, with a date, exhibiting musical notes. *Index Libror.* vol. i. p. 301-2. What he calls musical notes, are 5 square spots, on the recto of the 4th leaf, obliquely descending, thus:



which are intended to denote the five following passions or affections of the mind: *Joy*, *Hope*, *Compassion*, *Fear*, and *Grief*. Braun has added horizontal lines — giving the whole a completely musical appearance. But Laire is perhaps wrong in his inference; for the squares, being taken from the musical books of the choir, can only be considered as mere detached embellishments: if the lines had been added, we should then have witnessed the earliest attempt at what may be more correctly called *printed music*. On the recto of the 40th leaf we observe another whimsical adoption of the above words, thus:



According to Braun, the first form is intended to represent a *cross*, and the second, *a wheel*: as the author immediately adds

> Par4 refert ordo tal'a crucis vel rote figuracõe
> Sufficit tñ nobis ad omne canticum spũale talis
> ordinacio

The entire work is executed in the manner of a dialogue between a master and his pupil. The first page has no prefix, but the text begins with the words as before given in the title. A full page has 38 lines.

There are neither numerals, signatures, nor catchwords. On the recto of the 167th and last leaf, we read the ensuing imprint:

Et sic terminaꝫ hec ꝛpilatio deuota egregij ꝛ famosi mgr̄i iohānis gerson sacre pagine doctor eximij cancellarij parisiensis Anno dn̄i. M°. cccc°. lxx. iij.

The reverse is blank. This sound and desirable copy, in old French morocco binding, was obtained from the library of Mr. Wodhul, as a duplicate.

965. Gouda. Expositio Mysteriorum Missæ, &c. *Printed by Jacobus de Breda. Deventer. Without Date.* Quarto.

On the recto of the first leaf, above a wood-cut of the celebration of the mass—with the blood of Christ represented as flowing into the chalice—we read the ensuing title:

Expositio mysteriorum
misse et verus modus
rite celebrandi

The tract contains 18 leaves, or A, B, and C, in sixes. On the recto of the 18th leaf:

Tractaculus fratris Guilhelmi de Gouda ordinis mi noꝝ de obseruātia. de expositiōe misse et de mō celebrandi finit feliciter. Impressus Dauentrie p me Jacobū de Breda sacerdotibꝫ deuote celebrare volentibꝫ vtil' et necessarius

The present copy, which may be considered as uncut, is elegantly bound in olive colour calf, by C. Lewis.

966. Grammatica Rhythmica. *Printed by Fust and Schoeffer. Mentz.* 1466. Folio.

Editio Princeps. It is not without reason that Wurdtwein pronounces this book to be ‘ cimelium summæ raritatis ;’ since it is questionable whether any volume from the office of the first Mentz printers—including even the Psalter of 1457—exceed it on the score of mere rarity. The copy under description was obtained from a quarter * from which Wurdtwein received his account of the impression ; and the only other known copy is that which was purchased at the sale of the Lomenie library, for 3300 livres, for the Royal Library at Paris. Accordingly, it is only in the *Bibl. Mogunt.* p. 86-7, and *Index Libror*, vol. i. p. 62, that any satisfactory account of it will be found : as Zapf and Denis are only copyists of their predecessors : *Suppl. Maitt.* p. 1 ; *Aelteste Buchdruckergeschichte von Mainz*, p. 38. Referring the reader to a description of the second impression of 1468, (also of excessive rarity) in vol. iii. p. 69, we proceed to make him acquainted with the one before us.

This edition is a thin volume, or tract, of only 11 leaves ;† executed in the smallest fount of letter of the printers. The first page, which is a full one, contains 51 lines. It has no prefix, but the first line is as follows :

O pris ct'ms fons deriuate scatebris. Fontis ab int'ms nūc rutila tenebris.

On the reverse of the 11th and last leaf, beneath the 13th line of text, we read the ensuing colophon, from which the date of the impression is obtained :

Actis terdeni iubilaminis octo bis annis
Moguncia reni me condit ꝛ imprimit amnis
Hinc nazarem sonet oda p ora iohannis
Nāgz sereni luminis est scaturigo pennis.

The year, the place, and the printer (says Laire) are comprehended in these verses. A jubilee is 50 years : twenty-nine times 50 years gives us the year 1450 : to which, add twice eight, or sixteen years, and

* From the Library of the College of St. Bartholomew, Franckfort.

† It has no *second* part—beginning ‘ Superioribus nuper diebus’—as in the edition of 1468.

you have the dominical year 1466. The other points need not be dilated upon. Beneath the colophon, are 23 lines of prose—'so obscure (continues Laire) that nothing can be collected from them, unless we are to learn that the author and printer were natives of Mentz, and that the work was the composition of a monk, for the use of the monastic order.' The reader shall have a specimen only of its commencement: 'Idibus nuper septembris. qñ inter cetera nostra que si elaborata adprime forent opuscula. perspecta plurimum et fratribus non minime profutura censisti. compendiosam satis & hanc ut aiebas gramatice methadū.* longo iam annorum interuallo puta decennio prætermissam. otius perfici oportere. opido satque suadere pernisus es,' &c. This precious volume was obtained at a price proportionate to its extraordinary rarity. It has been lately bound in blue morocco.

967. Gorion (Josephus). Historia Judaica. Hebraicè. *Without Place or Date.* Folio.

The learned De Rossi, in his valuable *Annales Hebræo-Typographici*, pt. ii. p. 114-120, has given a copious and interesting account of this impression; which, in opposition to the received opinions of preceding bibliographers, he considers to have been executed at Mantua, before the year 1480—probably in 1476. The copy under description corresponds exactly with the one noticed by De Rossi: that is to say, it has 136 leaves, including the last blank one†—30 lines in a full page—and the impression is executed in double columns, (in the Rabbinical characters) without numerals, signatures, or catchwords. It is a volume, therefore, of no trifling value, both in a typographical and critical point of view; since it presents us with a very early specimen of Hebrew printing, and contains a text which was frequently reprinted in various translations. I shall present the reader with only the commencement and termination of the text in the impression before us. On the recto of the first leaf, leaving a space at top, and another for the introduction of the first word [אדם], we read as follows:

הוליד את שת·
ושת הוליד את

* Sic.

† Within 6 leaves of the commencement, 2 leaves are cut out in the present copy.

אנוש· אנוש
הוליד את קינן· קינן הוליד את
את מהללט מהללט הוליד את
&c. &c. &c.

On the reverse of the 135th and last leaf but one (the 136th being blank) the conclusion is thus—at the bottom of the second column:

ברוך טחי עליון נורא
נתן לי אברהם טורה
לכתוב השלמת הספר
יום תשעה וארבע לספירה

Although De Rossi had seen three copies of this impression, he does not appear to have been acquainted with any UPON VELLUM: which is the case with the one under description.* This copy was formerly in the Harleian Collection, but it has been most seriously injured by the mice. In old red morocco binding.

968. GREGORIUS. PAPA. OMELIÆ. *Printed by Gering, Crantz, and Friburger. Paris.* 1475. Folio.

This impression is printed in double columns, and in the largest gothic type of the above printers. One page only is executed in the smaller character. There are neither numerals, signatures, nor catchwords. A full page contains 33 lines. It commences with a prologue, which is succeeded by a table. This latter ends on the reverse of the 2nd leaf, when the work begins with this prefix:

Incipit liber omeliaꝝ beati
gregorij pape
Lectio ſancti euangelij ſe
cundū luca. Ca. xxi.

* Perhaps, however, all the copies may have been executed upon vellum—which is sometimes the case with early printed Hebrew books.

On the reverse of the 140th leaf, at bottom, we read the imprint, thus:

Impreſse Pariſius per micha
elē, vdalricū, et martinū. An-
no dñi. M.cccc.lxxv. die pri
ma menſis Octobris ſub re-
ge Ludouico.

The recto of the ensuing leaf is occupied by a table of the 'Sundays,' printed in the smallest character. The reverse of it is blank. Then an alphabetical table, with this prefix:

Repertorium ſiue tabula per alphabetum ad facili
ter reperiendas materias in preſenti libro dicto ſpe
culum humane vite incipit.

This table occupies only 4 leaves, printed in the largest character, and ending on the recto of the 4th leaf. The reverse is blank. The present is an indifferent copy; in old calf binding, with gilt leaves.

969. Herbarius. Germanicè. *Printed by Schoeffer. Mentz.* 1485. Folio.

This work is described by Wurdtwein and Panzer under the title of 'Hortus Sanitatis; and is the only volume which issued from the press of Schoeffer in the year 1485.* It is probably a German version of the Latin text of the same work, which was published by the same printer in the preceding year. For this latter consult particularly the *Bibl. Crevenn.* vol. ii. p. 139, edit. 1775: for the present work, see Wurdtwein's *Bibl. Mogunt.* p. 123; and Panzer's *Annalen der altern Deutschen Litteratur*, p. 156. It is on several accounts deserving a place in the library of the curious collector; as it is among the earliest botanical publications which present us with plates, or rather wood-cuts,

* Wurdtwein asks 'how it came to pass that so few publications issued from the office of Schoeffer about this time (1480 to 1486)?' He supposes that it must have been in consequence of that printer's journey to Palestine. *Ibid.*

of the plants described.* It is also a very early specimen of that secretary-gothic character with which Schoeffer generally printed his German works; and which his son, John Schoeffer, used in his German translations of Cæsar (1532) and Livy (1538). This character was imitated by the early Leipsic printers; and especially by Thanner and Boëttiger.

It is not a little extraordinary that in this same year the Passau† and Augsbourg presses put forth impressions of a similar work: each with wood-cuts. Consult Panzer, vol. ii. p. 361. The former is in Latin, and is a reprint of the previous Mentz edition of 1484: the latter is in German. See also Zapf, vol. i. p. 76. But we return to the edition under description, of which the present is a large, sound, and desirable copy; having, almost as usual, the cuts coloured in the rude manner of the time. The recto of the first leaf is blank. The reverse of it presents us with a large, and not badly executed, wood-cut—occupying the entire page—representing a group of philosophers, or learned men, discoursing upon the subject of the work: one of the prominent figures holding a plant in his right hand. On the recto of the ensuing leaf, begins the proheme—concluding on the recto of the 3rd leaf. The reverse of the 3rd leaf is blank. The recto of the 4th leaf presents us with the beginning of the text, beneath a wood-cut of a flower thus entitled:

Arthemiſia heyſſet byfuſz.

Before we present the reader with a specimen of the style of art in these cuts, it may be as well to remark that spaces are left, at chapters xxxix, xlix, and l, for the insertion of the engravings, which appear not to have been finished when the edition went to press. There may be other similar omissions. There is little or no attempt at *shadow* ‡ in

* Mr. Dryander, in his *Catalogue of the Books of Natural History in the Library of Sir Joseph Banks*, vol. iii, p. 654-5, notices an edition of an Herbal from the press of I. P. de Lignamine, with wood-cuts; which, from the dedicatory epistle to Cardinal de Rovere, he thinks could not have been published later than 1471; as, in that year, the Cardinal was elected Pope—Sixtus IV.

† 'Not *Padua*, as at first might be inferred,' says Panzer. Sir Joseph Banks possesses a copy of this Passau edition: which has German translations of the characters of the plants described—'quod a typographico Italico (adds Panzer) vix ac ne vix quidem expectandum fuisset.'

‡ The fruit of the *Juniper Tree*, at chapter ccxviij, is the largest surface of printing ink which I discover in the volume.

these engravings; and the following, of the Lettuce, is, upon the whole, as neat a specimen as can be adduced. It precedes the ccxxiijrd chapter, and is entitled as below:

Lactuca lattich

At chapter cclvij. the *Mandragora* is represented as sprouting out of the head of a *male* figure; and prefixed to the ensuing chapter, we observe it *thus:* with the subjoined explanation—commencing at the ccxlviijth (instead of cclviijth) chapter.

Andragora mulier latine.
Die meiſter ſprechen gemeꝛ̄
lichen daz diſz allrun habe die
ſebbe dogent mitder erſten vnd dar
vmb beſchribē ich nit meen dar von
wan alſ du gehoret haiſt in dem ca=
pitel fur diſſem.

A few *Animals*, are also represented in this impression; executed in pretty much the same style as the plants. The edition is destitute of numerals, signatures, and catchwords; but it contains CCCCXXXV chapters, successively marked. The text is followed by a table, in double columns, in 2 leaves. Then commences an address, or disquisition; having, on the recto of the first leaf, the following woodcut and subscription:

Diſz iſt das vierde deyl diſz buchs vnd ſa
get vns von allen farben deſz harns

This address has, in the whole, only 4 leaves. Then an alphabetical table, in double columns, of the contents of the work; in 15 leaves. On the reverse of the 15th, at bottom, is the colophon:

Diſſer Herbarius iſt czu
mencz gedruckt vnd geen=
det uff dem xxv iij dage des
mercz. Anno. M. cccc. lxxxv.

This, with the device of the shields, below, is printed in red. The present desirable copy is handsomely bound in russia.

970. Herbipolensis Sinodus. *Without Name of Printer, Place, or Date.* Folio.

The nature of this work is described in the opening sentence of it, thus:

N nomine dñi. Amen Incipit ordo obſeruatus
in ſacra cpali ſinodo herbipolenſi de anno a nati
[I] uitate eiusdē Millesimo quadringētesimo quīqua
geſimo ſcdo die ſeptima menſis marcij que fuit fe
&c. &c. &c.

This and every full page contains 32 lines. Consult Panzer, vol. i. p. 461, n°. 9—where the error of the *Solger Catalogue*, (pt. i. p. 69, n°. 729) and of Paciaudus, in mistaking the above date for that of the printing of the volume, is properly noticed. Panzer thinks the impression was executed by Reyser, after the year 1495. The text abounds with passages printed in red; as is the whole of the above, with the exception of the first four words. There are neither signatures, numerals, nor catchwords. On the reverse of the 113th leaf, the last sentence is thus:

Ex conſtitutōnibus ſinodalibus Bocardi cpi wormatiē.
li. v. ca. Oīe. et ca. qui non bene. fo. lxxix.

This copy contains, in addition, the treatise of Thomas Aquinas ‘ de periculis contingentibus circa sacramentū Eucaristie ’—4 leaves: and

the decree of 'Geoffrey Bishop of Wurtzburg'—in 18 leaves. The latter only, which is executed in the German tongue, is noticed by Panzer. The present fine and sound copy, recently bound in blue morocco, was presented to Lord Spencer by Francis Freeling, Esq. Secretary to the Post Office

971. Hierocles. In Aureos Versus Pythagoræ. *Printed by Pannartz. Rome.* 1475. Quarto.

According to Audiffredi, this edition seems to be both a reprint and imitation of the Padua impression of 1474: see vol. ii. p. 46-8. The preface of Aurispa, to Pope Nicholas V. occupies the first two leaves. The work begins on the recto of the 3rd leaf; without prefix. It is executed without signatures, numerals, or catchwords; having, in the whole, 92 leaves. The imprint, on the reverse of the 91st leaf, occupies 22 lines—in capital letters—which may be seen in Audiffredi; *Edit. Rom.* p. 187-8. The most material part only need find a place here:

- - - - - - - HIC FE
LICITER CŌPLETVM EST
AC PER INGENIOSŪ VIRVȝ
ARNOLDVM
PANNARTZ
ROMAE IMPRESSVM IN
DOMO CLARI CIVIS PETRI
DE MAX.
ANNO INCARNATI
VERBI . M . CCCC
LXXV. DIE . XXI .
SEPT. SEDEN .
SIXTO . IIII .
ANNO
EIVS
.V.

The register occupies the recto of the following and last leaf. This is a very sound copy, in russia binding.

972. Horæ. Ad Usum Parisiensem. Latinè. *Printed by Pigouchet.* 1491. Octavo.

Under the title of 'Horæ,' I shall introduce the several copies of what are called 'Heures,' or Devotional Manuals, which are contained in this Library; the Noble Owner not having made it a *particular* object to collect volumes of this description. Such volumes, however, are of a very pleasing character, when copies of them—like the one about to be described—are in fine condition. See vol. i. p. 150-1 ante. We begin with the edition above specified; and of which the present copy is in a very beautiful state of preservation. The printer's device is on the recto of the first A. i: beneath, we read

Ad vſum Pariſienſem.

On the reverse, is an 'Almanack for twenty years;' beginning with the year 1488, and ending with that of 1508. The impression is executed in double columns, surrounded with borders of the usual ornaments introduced into publications of this character. The type and press work are equally elegant and skilful; but the ornaments are, upon the whole, of a secondary degree of merit. They are entirely of a grave character. The signatures, as far as M, run in eights. On the recto of M iiij, we read the colophon, thus:

Ces presentes heures a lusage de Paris fu rent acheuees le premier iour de decembre mil quatre centz quatre vingtz et vnze per Philip pes pigouchet imprimeur demeurant en la rue de la harpe deuant saint cosme en lostel du col liege de dimuille. Qui en vouldra auoir il en trouuera audit lieu et deuant saint pues a len seigne du pellican en la rue saint iaques.

What is singular, the device of *Marnef* * is on the reverse. This copy is executed upon vellum of a stout quality, and may be considered without a blemish. It is also very large, and beautifully bound in blue morocco, by C. Herring.

* The devices of Pigouchet and of Marnef will be found in the *Bibliographical Decameron.*

973. Horæ. Belgicè. *Printed by Adrian Van Liesvelt. Antwerp.* 1494. Octavo.

This little volume of Prayers, printed in the Dutch or Low German language, is not only a production of a very uncommon printer, but is executed in a style of equal neatness and singularity. Above a wood-cut of the annunciation, (repeated twice or thrice) on the recto of the first leaf, and just under the border which encircles the cut, we read the title, thus:

Duytsche ghetiden

The reverse is blank. The Calendar begins on the recto of the ensuing leaf, and occupies 12 leaves. The recto of the ensuing and 14th leaf is blank; but on the reverse we read as follows:

Hier volghet sint ians
ewangelye
Dat beghin des heyligheu
ewangelijs. beschrpuet ons
sinte iohannes
Glorie sy den heere

The Gospel of St. John follows on the recto of the succeeding leaf, and is succeeded by sentences from the Psalms. On the reverse of *h iij*, we observe a singular cut of death piercing a young man with a spear: beneath it is the following line: 'Hier beghint die vigilie.' Scriptural passages, Prayers, Collects, &c. follow. On the reverse of *s iiij*, in eights, we read the colophon, thus:

Inden name ons heeren ihe
su cristi soe sijn hier volcpnt
die ghetiden van onse lieuer
vrouwen tot salichcpt allen
kersten menschen. Ende sijn
gheprint Tantwerpē bij die
meer poorte. Int jaer ons he

ren M cccc en xcviiij op sinte
Lauwereys auont. Bij mij
Adriaen van Liesvelt

A wood-cut, with the letters ihs, and an appropriate surrounding description, is beneath. Only the first leaf of each signature is designated by the letter. Panzer properly remarks that this book is printed in the types of Gerard de Leeu. It is the smallest character of that printer. *Annal. Typog.* vol. i. p. 12. The ornaments of this little volume consist of small wood-cuts of figures, very neatly executed, and borders of fruit and flowers. This copy is elegantly bound in red morocco, by C. Lewis.

974. Horæ. Secundum Usum Sarum. *Printed by Kerver.* 1497. Octavo.

The Missals of Kerver upon *paper* (as is the copy before us) are probably rarer than those upon vellum: but the profusion of wood-cuts with which they are generally adorned, renders their appearance upon the latter material more beautiful and interesting. The title of this Missal is thus—above the device of the printer: *

Hore beate Marie vgis
secundū vsum Sarum.

The almanack, for xx years, is on the reverse: beginning with 1494 and ending with 1520. The calendar follows, with embellishments appropriate to the respective months. On the reverse of *a viij*, is the first of the larger cuts—representing St. John in the boiling caldron. The 1st chapter of his Gospel commences beneath. The earlier impressions of The Salisbury Missal, executed abroad, are curious in presenting us with the style of English orthography at that period. Thus, on the reverse of *i iij*, is the first prayer in it which appears to be printed in our own language: [O] Glorious iesu O mekest iesu O most swettest iesu I pray the that I may haue trew confessiō cōtrictiō ād

* The device of Kerver, with those of all the early French printers of Missals, will be found in the *Bibliographical Decameron*: accompanied with numerous fac-similes of the embellishments in those splendid publications.

satisfaction or I dye And that I may see et receyue thy holy body god et man.' The second, on the following leaf, which is entitled 'I haue had to the,' begins in the following manner: [O] The most swetest spouse of mi sowle crist iesu destring hertly euermore for to be wyth the in mynde et wylle et to lete nō erthely thyng be soo nygh myn hert as thou crist iesu et that I drede not for to deie for to hoo to the crist iesu et that I may euermore saye to te* wyth a gladde chere: my lord: my god: &c.' 'These prayers (observes the next paragraph in Latin) are only to be said in the agony of death.'

On the recto of *k i*, another English prayer begins, thus: 'o Blessyd trinyte Fader: sone: ād holy ghoost: thre persones: ād one god I byleue wyth my hert: and confesse with my mouth al that holy chyrche bileueth and holdeth of the et as moche as a good catholyke and cristen mā ought to fele ād byleue of the ād I proteste here tofore thy maieste: that I wyl lyue et deye ī thys faith & otinue al my lyf,' &c. The next prayer has this commencement: 'o Lord god almyghty alle seeīg al thynges knowyng: wysedon and sapiēce of al: I poure synner make thys day in despite of the fende of helle protestation that yf of aduenture bi ony tēptation: deception: or variation coming by sorowe: peyne or sekenesse or by ony feblenes of body: or bi ony other occasiō what someuer it be i falle or decline in peril of my soule or preiudyce of my helthe or in errour of the holy fayth catholike,' &c. On the reverse of *r iiij*, is the ensuing colophon:

Hoc presens officium beate marie cū multis deuotis suffragiis ad vsum sarum ffinita sunt. Anno domini millesimo quadringentesimo nonagesimo septimo Pro iohanne ricardo mercatore librario rothomagi commoranti iuxta magnaz ecclesiam beate marie.

The device of Ricardo is beneath. The remaining 8 leaves, upon signature ℸ, are devoted to prayers for persons in perilous situations; beginning with an invocation to the Trinity. The prayers are short, and in the Latin tongue; but the titles of those towards the end are in

* Sic: the w's are all represented by *vv's*.

English. The ornaments are entirely of a graver character; and the type is the smallest of the printer. The signatures run in eights, except *r*, which has but 4 leaves; and only the first leaf of each signature is designated by a letter. This is a very sound and clean copy; but cropt, and bound in 2 volumes, in old red morocco.

975. Horæ. Secundum usum Romanum. *Printed by Kerver. Paris.* 1498. Octavo.

This beautiful impression, executed in the smallest type of the printer, presents us on the first leaf with Kerver's device, and the subjoined title:

> Hore beate virgīs marie ſcd'm vſum Rōanū ſine req̄ne: cū p̄patōe miſſe ꝛ xv. pſalmis ī officio feriali dicendis.

The Almanack, on the reverse, begins with the year 1497, and extends to the year 1520. The signatures, of which only the first leaf is marked by a letter, extend to *o*, inclusively, in eights. On the reverse of *o viij* we read only this colophon:

> Ces preſentes heures a luſaige de Rō me furent acheuees le. xxvi. iour de Se ptēbre Lan Mil CCCC. iiiixx. xviii. Par Thyelmā Keruer Libraire demou rant a Paris ſus le pont ſainct michel a lenſeigne de la Licorne.

As usual, there is a profusion of large and small cuts; the latter forming the borders, and all of them of a serious character. This copy, printed upon vellum, is elegantly bound by C. Lewis, in blue morocco, but has many leaves which are unluckily soiled.

976. Horæ. Secundum Usum Romanum. *Printed by Kerver.* (*Paris.* 1498). Octavo.

We have here a most interesting specimen of Kerver's large character, surrounded by cuts, occasionally of a droll and diverting nature, as will be seen from numerous representations of similar embellishments in the *Bibliographical Decameron.* The recto of the first leaf, upon signature *a*, (accompanied, as in the preceding one, by the letter R, serving as a direction for the register) shews us the device of the printer above the following title:

Hore intemerate beate marie virginis
Secundum vsum Romanum.

As the Almanack extends from the year 1497 to 1520, I conceive this impression to have been executed in the same year with the preceding one, (namely in 1498) as varieties of the same text. The cut of *St. John in the Caldron,* on the reverse of *a viij*, being interesting in its composition, and rather distinctly and brilliantly struck off, a fac-simile of it is reserved for the above work. The signatures include *p*, in eights. On the reverse of *p viij*, beneath a cut of equal interest and brilliancy, representing the Virgin in glory, we read the ensuing imprint—which terminates the impression:

Ad matutinas de conceptione beatissime
dei genetricis virginis marie.

This elegant little volume, printed upon vellum, is bound by C. Herring in russia.

977. Immanuelis (R.) Filii Salomonis Liber Mechabberoth, seu Poeticarum Compositionum. Hebraicè. *Printed by Gerson of Soncino. Brescia.* 1491. Quarto.

'Gerson of Soncino (says De Rossi) carried the art of printing [with Hebrew types] from his own country—where he had exercised his business the preceding year—to Brescia; and there published various works in this and the three following years. Of these works, the present is the first in order; which, according to Buxtorf, is composed with admirable skill, eloquence, elegance, and learning — so as to cause the author of it with justice to be styled the Prince of Poets: *Annales Hebraeo-Typographici;* pt. i. p. 84-6. The reader has only to consult this excellent work for a description, at once copious, interesting, and exact, of the rare and curious volume under consideration: and he will find the mistakes of all preceding bibliographers, including Panzer and Audiffredi, corrected. The date is 1491, and not 1492—as all the later bibliographers have concluded. The volume contains 159 leaves; presenting us, on the recto of the first leaf, with the following title to the author's preface:

ספר המחברות למר עמנואל זלה ה

The colophon, in 5 lines, is on the reverse of the last leaf. The translation of it, by De Rossi, is thus: 'Absolutum est autem omne artificium hujus libri, dicti Mechabberòth Immanuel, per manum minimi typographorum Gersom typographi filii sapientis R. Mosis (memoria justi sit in benedictione) ex semine Israel, viri Soncinatis. Fuit porro complementum ejus hic Brixiæ quæ est sub ditione serenissimæ Reipublicæ Venetæ, cujus gloria extollatur, hodie feria II hebdomadæ die XXVI mensis marchesvan anno quinque millesimo ac CCLII conditi urbis. Dominus misericordiis suis dignos nos faciat inchoare et perficere reliquos libros sanctos absconditos saphiros in lege Dei, et propagare legem in Israel juxta desiderium animæ nostræ, lætificetque nos ædificatione arielis cum omni Israel. Amen.' Neither Quirini nor Boni notice this work; which perhaps did not come within the scope of their design. See the former: *De Litteratura Brixiana:* and the latter; *Libri Stamp. in Ital. Super.* The present is a sound copy; in russia binding.

978. INNOCENTIUS VIII. PAPA. REGULÆ ET ORDINATIONES. *Without Name of Printer or Place.* (1484). Quarto.

I consider this little tract, of only 13 leaves, to be rather a typographical curiosity. It presents us with the same character, or general appearance of type, as that which Caxton and Machlinia occasionally used: the former, in his *Chronicle* and *Polychronicon*, &c. the latter, in his *Speculum Christiani*.* Some of the capitals, as well as the greater number of the smaller letters, are precisely similar; the difference arising chiefly from the superior workmanship observed in the pages before us, which present a thinner or sharper face of letter. It is not clear that Panzer has noticed this impression. He describes an edition with the same conclusion as the one under consideration; but observes that the character is that of *Planck*, and that the impression contains only 10 leaves, having the proheme of Roderick Borgia prefixed. *Annal. Typog.* vol. ii. p. 484, n°. 365. No such distinctions attend the present book: but whether it were *printed* in 1484, the reader is left to his own determination. It is thus entitled:

Regule Ordinatioēs et ɔſtitutioēs Cācellarie ſcīſ ſimi dñi nrī dñi Innocētij d'ina puidentia pape. viij ſcripte et correcte in Cācellaria aplīca

A full page has 26 lines. There are neither numerals, signatures, nor catchwords. At the bottom of the reverse of the 13th and last leaf we read as follows:

- - - - - - - - - - - - - - - - - Lcē ꝛ pub licate fuerīt ſupſcripte Re. Ro. in Cā. apo. die iouis. xxiij mſ' Sep. An°. do. M. cccc. lxxxiiij. pō. pſati. S doī nrī dñi Inno. d'ina puidētia. pape viij. āno pmo

Panzer considers such a subscription as indicative of the date of the printing as well as of the 'reading and publishing.' The present copy is in the most desirable condition: being scarcely cut, and without a blemish. Elegantly bound in russia by C. Lewis.

* It is not much unlike the St. Alban's type—in the *Rhetorica Nova* of G. de Saona: see p. 367 ante.

979. Juvenalis. Cum Commentario Georgii Vallæ. *Printed by A. de Strata. Venice.* 1486. Folio.

This seems to be the first, and only impression of the Commentary of Georgius Valla upon Juvenal in the XVth century. It is noticed by Mittarelli and Seemiller; the latter observing that, although omitted by Harwood, it was mentioned by Maittaire. See Panzer, vol. iii. p. 228, n°. 913: *Incunab. Typog.* pt. iii. p. 46. We need not be elaborate in the account of it. A letter by Valla to I. Tuccius Pannonicus, with a proheme by the same, occupy the first two leaves, *a ii*, *a iii*. On the recto of *a iiii*, the text and commentary begin. The signatures are thus arranged: *a*, *b*, 8; *c* to *k* in sixes and eights, alternately; *k*, *l*, *m*, in eights: a blank leaf forming *m viij*. On the the reverse of *m vij*, at bottom, is the imprint, thus:

> Finis in Decio Iunio Iuuenale Aquinate cōmētarii dñi Georgii Vallæ Placentini Impressi Venetiis per magistrum Antoniū de StrataCremonensem anno dñi. M.cccclxxxvi. die. viii. Nouēbris. Augustino Barbarico imperante.

This is a clean and very desirable copy; elegantly bound in dark calf, with gilt leaves, by C. Lewis.

980. Kaetspele. Belgicè. *Printed by Iohn de Westphalia. Louvain.* 1477. Folio.

This very singular and rare volume has been described by Lambinet so fully and satisfactorily,* from the communication of a friend, that I apprehend the reader cannot be better satisfied than by a translation of his account: premising that, as Lambinet himself had never seen the book, some few literal errors have unavoidably crept in. 'In 1797 (says Lambinet) Mr. Santander communicated to me, for my first edition, the existence of this work; which had escaped the researches of all the bibliographers. The copy which he saw went afterwards into

* *Origine de L'Imprimerie*; vol. ii. p. 25-30.

the library of M. d'Arconnati at Brussels, and from thence into the Royal Library at Paris. A short, but unsatisfactory, description of it appeared in his Catalogue, n°. 1498. It is printed in long lines, without numerals or catchwords; having signatures to about one half * of the volume. I begged the Abbé Thirion, who is thoroughly conversant in the old Flemish idiom, to examine well this book called Kaetspele: and here follows his account of it, written both in French and Flemish—and of which Mr. Santander might at least have taken some notice in his copious† Bibliographical Dictionary.'

"The work called Kaetspele (says the Abbé Thirion) is a treatise of the *Game of Ball moralised;* made in imitation of the *Game of Chess moralised:* the first containing lessons for the administration of justice. The author's name is concealed in rather an epigrammatical manner, in the verses at the end—entitled '*Die Superscripcie:*' (see post) according to which verses we should call him Jan Van Den Berghe. He composed the work at Bruges, finishing it on the 23d of December, 1431, at the request of a French knight, living at Ghent. The author also gives the name of the knight, enigmatically: thus, says he—put an *r* between two *ke's*--[Kerke] and you possess it." On the reverse of the first leaf, are the following verses:

My recreacie, tzins verlichtinghe
o Wert, menich vremt motiif, ghelesen
Moralisacie, proze, oft dichtinghe
Daer zalichheyt, vut comt, gheresen
Ende in desen, boeck wert bewesen
Wat, den rechters behoort, oft niet
Figurererende, trecht, ghepresen
Comen, een kaetspel spelen ziet
Tupghende, menich scoon bediet‡
In. xlix. capittelen, reene
She exempleert, abzoot god, hem riet
Diet, maecte om elcs, profiit ghemeene

* The first signature marked, is *e* 4; for *c* 4; and the second, *f* (i). From *f* they run in eights to the end of the volume.

† 'gros.'

‡ A free version of these first nine verses has been thus attempted by the Abbé Thirion:

Tconcept van dien, steret duecht, allene
Want van. viii. sticken, es den bal
Bp welken sticskens, groot ende cleene
.Viii. deelen. int recht, vinden sal
Want iusticie, puereret al
Co, den bal, tspel den winners, winnen, doet
Duerzoect, de poenten, groot en de smal
Tes dwerck, daermen duecht, bp beminnen, moet
Leest voirt notabele, wpse, zinnen vroet.

DJt es vanden kaetspele, ghemaect op eenen gheesteli ken sin: ghefiguereet end' toegheuoecht den rechte eñ den rechters met vele doechden die den rechters end' eenē peghelīken mensche toe behoorende siin. met vele notabilen exempler endeleeringhen daer toe dienende. ende dit boec heeft int gheheele. xlix. capittelen.

The poetical imprint, on the reverse of the last leaf, as Lambinet properly observes, is the composition of John of Westphalia, or John of Louvain—that printer having exercised his art there. They are as follow; with the Abbé Thirion's free version subjoined:

' One reads many singular subjects, either in poetry or prose, by way of recreation and solace—from which salutary precepts are drawn. In this present book, therefore, may be seen what are the duties of a judge. Justice is represented under the figure of a game of ball, which furnishes many fine allegories.'

Another extract, with a free version, is then given by the Abbé; but the following one, preceding the imprint, may be here introduced: as it developes the name of the author:

Die subscriptie
De derde dierste dese twee vocalen
Ende daer toe een n ghedaen
Nemet tuerkeerde van den dale
Soe moechdi tomakers name ontfaen.

' Put the third, before the first, vowel, and an *n* after [*Ian*]: take the opposite of *van den dale* [de la vallée], and you will have the name of the author, Van den Berghe; that is to say, *of the Mountain*.'

Een ander conclusie

O Ngheblameert, ieesten, historien
Coe es dit boeck, nuttich voir al
Tes een verlichten, der memorien
Wel zii den rechtere diet volghen sal
Dauctoritepten, groot ende smal
Elc capittel figuerlic wesen
Sheerempleert, der duecht, ghetal
Elc poent, by gheliiken, ghepresen
Edel zinnen, wilt hier in, lezen
Wantmen hier groote duecht, in vint
Tliet maken een ridder, om druc ghenesen
Die hier voirtiits, woende te ghint
Binnen Louene eest nieu gheprint
Int iaer. riiii. c. en. lxxvii. mede
By meester Jāne vut westfalen vrindē ghemint
Xpristus gheue elken ziinen vrede
Diet leest, oft hoort, in elke, stede.

'This book is both blameless and useful. It soothes the memory. The judge who shall adhere to its maxims will do well. Each chapter is an allegorical representation of the greater and lesser authorities: each section of the same designates some virtue. Gentle spirits, read therein; and you shall find many useful things. A knight, living formerly at Ghent, caused this work to be composed to console himself in his afflictions. It was first printed at Louvain, in the year 1477, by Master John de Westphalia; dear to his friends. May Christ grant peace to all those who shall read, or hear it read—wherever it may be.' At the bottom of these verses is the portrait of the printer. A fac-simile of this portrait (which is in profile, circular, and only about $1\frac{1}{4}$ inch in size) will be given in the *Bibliographical Decameron*. Meanwhile, the reader may contemplate a similar portrait in Lambinet (vol. ii. p. 18,) taken from one of the most ancient of the printer's works, entitled *Breviarium D. I. Fabri*. The impression, as Lambinet intimates, is by no means worn. His own fac-simile is certainly too heavy.

Thus, it is presumed, has the reader been presented with an interesting description of this uncommon production. It only remains to add, that it is printed in the largest character of J. de Westphalia, and concludes on the reverse of i v. A full page has 31 lines. The present copy has been extremely injured in the middle of it: otherwise, it is fair and sound; and bound in russia.

981. Lactantius. Opera. *Printed at Rostoch.* 1476. Folio.

Panzer calls this 'editio rarissima.' It was erroneously described by Maittaire and Marchand as having been published in 1474. Both Seemiller and Schoenman, (to whom Panzer, among various other authorities, refers his reader) are worth consultation. 'Cæterum (says the latter) habet hæc editio singulare quidem hoc, quod non modo Epitomen, sed etiam carmina de Phoenice, in superioribus vulgata pœne singulis, prætermiserit, solo carmine, de Resurrectione dominicae die instructa.' *Bibl. Patr. Latinor.* vol. i. p. 193. They both notice the omission of the Greek passages; spaces being left for their insertion by the illuminator, or owner of the volume. See *Incunab. Typog.* pt. i. p. 96. Panzer, referring to Westphalia's preface of the *Monumenta Inedita Rerum Germanicarum*, p. 24, remarks, that the monastery of St. Michael (where probably this book was printed) was almost consumed by fire, and afterwards converted into an arsenal or magazine, in the year 1610. *Annal. Typog.* vol. ii. p. 557. It remains to be particular in the description of so desirable a volume.

On the recto of the first leaf the table begins with this prefix;

Lactancij Firmiani de diuinis institutionibus aduersus gentes rubrice primi libri incipiunt.

These rubrics extend to each work in the impression. On the reverse of the 8th leaf we read

Lactantij Firmiani errata primi quibus ipse deceptus ē. per fratrem Antoniū raudensem theologum collecta et exarata sunt.

The 'errors' of each of the works, in consequence of the same source of deception, are then pointed out. At the end, or on the reverse of the 10th leaf, the verses of brother Adam, upon brother Anthony, are subjoined.* The first chapter commences on the recto of the succeeding and 12th leaf, without prefix. There are neither signatures, numerals, nor catchwords; but, exclusively of the table, 192 leaves. On the recto of the last leaf but one, commence the verses on the resurrection of our lord. These conclude on the recto of the last leaf, with the colophon subjoined. This latter, in 10 lines, is printed very indifferently in red. After mentioning the several works of the author, it continues thus:

Per fratres presbiteros et clericos cōgregationis domus viridisorti ad scm̄ Michaelem in opido Rostockcen̄ ptium inferioris Sclauie. put facultas et industria tulit emendate satis et accurate ꝛsummati. Anno incarnationis dominice. Millesimo quadringēteſimo septuageſimoſexto. Quinto Idus Aprilis. Deo Gratias.

The reverse is blank. The present is a very fair and desirable copy of a volume executed with great neatness and elegance. It was obtained from the Alchorne collection, and appears to have been formerly in the Harleian library. In old red-morocco binding.

982. La Legende Dorée. *Printed by Bartholomew Bure. Lyons.* 1476. Folio.

According to Mercier, in the second edition of his *Supplément au Marchand*, p. 66,† this is the *first Book printed at Lyons*. It is also the FIRST EDITION of the work in the French language. Such is its rarity, that no description of it will be found except in the *Bibl. Instruct.* vol. v. p. 426:‡ and that an incomplete one—as the copy seen by De

* See them extracted in vol. i. p. 209. It should seem, from the above copy, that the paper upon which the table is printed, is inferior to that of the body of the work.

‡ The introductory observations of De Bure are worth quoting. 'Cette édition est l'originale de cet ouvrage en françois, et les exemplaires en sont devenus si rares, que presque tous les bibliographes ont ignoré son existence, et sont restés dans le silence à son égard. Elle n'a point été corrigée, et l'on y trouve tous les passages particuliers qui charactérisent si

Bure was imperfect. The printer is supposed to have been an ancestor of that distinguished bibliographer. The volume under description was deposited in this library as the gift of Mr. James Edwards; whose choice and fine collection of books (sold by auction in the spring of this year) entitles his name to rank among the more celebrated Collectors. It is on many accounts a very interesting volume. The type is peculiar; being a broad, tall, and square gothic—not wholly dissimilar from occasional appearances in the type of the 'Speculum Humanæ Salvationis.' The paper is of a fine tint and substance. The margin is ample, and the ink is jet black. It is executed, throughout, in double columns; and has neither signatures, numerals, nor catchwords.

On the recto of the first leaf, we read a proheme, or introduction, beginning thus:

On ſeigneur ſaint ihe
rome dit ceſte auctori
te Faſis touiours au
cune choſe de bien que
le dyable ne te treuue
oiſeux Et mō ſeigneur ſaint auguſ
tī dit au liure des moynes ⁊ de leurs
&c. &c. &c.

The prologue follows; ending at the third line of the recto of the second leaf. This is immediately succeeded by a table, which terminates on the recto of the ensuing leaf. The reverse of this 3rd leaf is blank. The text of the work begins on the recto of the 4th leaf, having

fort ces sortes de productions vis-à-vis les curieux. Après avoir fait pendant un long temps des recherches inutiles pour parvenir à en découvrir un seul exemplaire, nous commencions à croire que son exécution étoit douteuse, et que ceux qui en avoient parlé avoient pu la confondre avec une *Légende des Saints nouveaux*—beaucoup moins rare et plus connue, et imprimée à Lyon par le même Buyger en 1477, dans un *format in* 4to. ou petit *in folio*. lorsque dans les débris d'une vieille bibliothèque que l'on vendoit publiquement, il nous en tomba un exemplaire entre les mains, qui servit à fixer nos incertitudes. Nous achetâmes cet exemplaire, tout imparfait qu'il étoit, et quoiqu'il ne nous soit resté qu'en très mauvais état, ses fragmens ne contribueront pas moins à en assurer l'existence, qu'à en établir la description que nous allons faire suivre.' Then follows De Bure's description; less particular than the above: his copy wanting the introductory leaves. Brunet only observes upon the number of the leaves in the text: *Manuel du Libraire*, vol. iii. p. 439, edit. 1814.

here the initial letter [L] very elegantly illuminated. The commencement of it is thus:

Ci commence la legende doree Et traicte premierement de laduent nostre seigneur A
aduent
de nostre
seigneur
est fait
par qua
tres sep
maynes
a signifi
er que ilz
sont quatre aduenemēs En chair en mort en pensee et au iugement Et la derniere sepmaine est a paine fini
&c. &c. &c.

According to the pencil-marked numerals, by the Noble Owner of this copy, the text contains 342 leaves: the imprint occupying all that appears of the 2nd column on the reverse of the 342nd leaf, thus:

Cy finist la legēde dicte la vie des saints en francois veue et diligē ment corrigee au pres du latin et se gond le vray sens de la lectre Cōme il pourra apparoistre par ceulx qui di ligemment mectrout la peine a li re ⁊ bien entendre Par notable ⁊ re uerend docteur maistre iehan batalli er docteur en la saincte theologie a pa ris religieulx de lordre des p̄scheurs de la ville de lyon sur le rosne Et im

primee en la dicte ville de lyon p̄ bar
thelemy buyer citoyen du dit lyon le
dix ⁊ huitiesme iour dapuril mil qua
tre cens septante et six

An alphabetical table follows; occupying, in this copy, 14 leaves, and terminating with this line under the letter X:

Xprist vint garir sept malades i C

Lord Spencer has properly observed, that 'the table appears to want at least one leaf at the end—as the alphabetical order finishes with the letter X, under which the facts relating to Christ are arranged; and the small number of these, in comparison with the larger number relating to the Virgin Mary, under the letter V, makes it highly probable, if not quite certain, that at the least one leaf, subsequent, must be wanting. The index must have contained some articles both under Y and Z; but particularly under the latter of these letters.' This most desirable volume has been cleaned and bound, with equal success and elegance, by C. Lewis, in dark red morocco.

983. Litio (Robertus De). Opus Quadragesimale. *Printed by Hailbrun. Venice.* 1472. Folio.

I am not sure whether the present be not the earliest production of Hailbrun's press. This volume is printed in a very delicate roman type, upon paper of rather too much substance for the character of the letter. The recto of the first leaf is blank: on the reverse, we read at top:

Hec est tabula omnium sermonum contento4 hoc in uolumine

The table comprehends 2 pages and a third. On the recto of the 3rd leaf we read as follows:

Sacre theologie magistri necnō sacri eloquii preconis celeberrimi fratris Roberti de Litio ordinis Mino4

professoris opus quadragesimale ꝑutilissimum quod de penitentia dictum est. Feliciter incipit.

Dominica in Septuagesima. De facilitate bonoꝝ opeꝝ seu bene operandi ꝑpt̃ quā peccatores ad pnīam redire debent.

A full page contains 36 lines. There are neither numerals, signatures, nor catchwords; but on the reverse of the 217th and last leaf, from the commencement, inclusively, is the ensuing colophon:

Rubertus celeber finxit non parua minorum
Gloria me fratrum Paulo regnante secūdo.
Quarto sed Sixto ueniēs Halbrūna alemānus
Franciscus formis ueneta me pressit in urbe
Mille quadringentis & septuaginta duobus.

The present is a fair and sound copy; in dark calf binding, with gilt leaves.

984. Lyndewode. Constitutiones Prouinciales. *Printed by W. de Worde.* 1496. Octavo.

This desirable little volume has been before fully described in the *Typog. Antiq.* vol. ii. p. 52-3. It remains therefore to be brief in the present place. The title, in 5 lines, is over a wood-cut of an episcopal whole-length portrait—intended for Lyndewood. This, upon signature A, recto. The signatures run in eights; but only the first leaf of each is designated by the letter. On the recto of *V viij*:

¶ Explicit opus Magistri wilhelmi Lyndwode super constitucioēs ꝓuinciales. ¶ Laus deo.

Caxton's small device (not his large one, as Herbert has remarked) is on the reverse. A table of 8 leaves occupies the remaining signature X. On the recto of the 8th, is the colophon, thus:

Opus Preſens Fabricatum eſt. Et diligenter correctum Per wynandum de worde. Apud weſtmonaſteriū. In do mo caxſton. Anno Incarna cionis Milleſimo quadringē teſimo nonageſimo ſexto. Ultima die May acabatūqz. Gloria deo.

The same small device is on the reverse. This volume was deposited in the library by his Lordship's friend, Mr. G. Isted. It has been since beautifully bound in black morocco, by C. Lewis.

985. Machazor: seu Breviarium Judaicarum Precum, &c. *Soncino.* 1486. Folio.

'This beautiful impression of a complete body of the Jewish prayers (concerning which writers are entirely silent) presents us with another magnificent specimen of the early Soncini press.' De Rossi, *Annal. Hebr. Typog.* pt. i. p. 46. The copy under description unluckily contains only the first part or volume; having 166 leaves—with a blank preceding leaf. A full page (the 13th) has 34 lines. The recto of the first leaf presents us with the following word—executed in a larger character, in the centre, about half an inch above the first line—

יתברך

De Rossi speaks with delight both of the ample and beautiful condition of his own copy of it (upon vellum) and of the various ornaments, cut in wood, and representing titles to the sections, with which this magnificent work abounds. There is good reason for such commendation; as some fac-similes of these ornaments, introduced in a future work,* will sufficiently prove. Indeed it is hardly possible to behold a more interesting specimen of early typography. The copy under description is also UPON VELLUM; but of a very inferior colour throughout. It is bound in russia.

* *Bibliographical Decameron.*

986. Mammotrectus. *Printed by Andrea Jacobus de Catthara. Venice.* 1482. Quarto.

An alphabetical table of the ‘ principal words’ in this treatise occupies signatures A 7, and B 9, leaves. The prologue of the author, ‘ in mammotrectum,’ follows, on a (1). For the nature of the work, consult the note at vol. i. p. 157. The signatures to y, inclusively, are in eights: then ç, 10: and, ϒ, 8. On the reverse of ϒ vj, is the imprint, thus:

Actum hoc opus Venetijs An,
no dñi. 1482. die v'o. 6. Julij. p. An
dreā Jacobi de Catthara: Impē,
sis Octauiani scoti de Modoetia

A table of the books and the register, occupies the 2 following and last leaves. The present is rather a desirable copy; in russia binding.

987. Martialis. *Without Name of Printer, Place, or Date.* Quarto.

It is not very improbable that this may be the Editio Princeps of Martial. Audiffredi notices the exact resemblance of the types to those of the Silius Italicus of 1471, (see vol. ii. page 354,) supposed to have been printed by Laver—and considers that this is not only an earlier printed volume than the latter, but that it is ‘ of greater antiquity than the impression of Martial executed by Vindelin de Spira, and commonly supposed to have been published in 1470, though, in my opinion (adds he), rather in 1472.’* *Edit. Rom.* p. xvi, note: p. 414-5. The same learned bibliographer remarks also upon the typographical conformity, or otherwise, of this impression with that of Vindelin de Spira; and subjoins the commencement and termination of the text of each, side by side: adding, however, that the orthography of the Venetian edition is generally more correct. The reader will compare the following extract with what appears in vol. ii. p. 171: premising that, in the impression before us, the text commences thus—without any preface or prefix:

* The reader will notice the same inference drawn in the account of this latter impression, vol. ii. p. 171.

ARBARA. PI
ramidum ſileat mi
racula memphiſ
Aſsiduus iactet nec
babylona labor
Nec triuiae templo mol
les laudētur honoreſ
Diſsimuletq; deū cor
nibuſ ara frequenſ
Aere nec uacuo pen
dentia mauſeolea
Laudibus immodicis chareſ in aſtra ferant.
Omnis caeſareo cedat labor amphiteatro
Vnū ꝑ cūctis fama loquatur opuſ.

There is certainly a resemblance, at first sight, in the types of this impression to those of Sweynheym and Pannartz; which resemblance is strengthened by the omission of the dot to the *i*, and the conclusion of the lines with a long ſ. The fount of letter, however, is not quite large enough, and the press-work is occasionally very inexact. The resemblance to the typography of *Ulric Han* appears to me to be closer and more exact. A full page has 32 lines. There are neither signatures, numerals, nor catchwords. On the reverse of the 178th and last leaf, the edition terminates thus:

Ientacula
Surgite iā uendit pueris ientacula piſtor
Criſtateq; ſonant undiq; lucis aueſ

FINIS

Such is the rarity of this impression, that Audiffredi believes it had never been described by any bibliographer previous to himself. The present copy is, upon the whole, in very desirable condition; with the initials not inelegantly illuminated. It was obtained through the interposition of Count D'Elci, and has been since bound in red morocco by Herring.

988. Martialis. Cum Commentariis Calderini ac Georgii Merulæ. *Printed by Philip Pincius de Caneto. Venice.* 1491. Folio.

It will be only necessary to state that the commentaries of the above scholars surround the text of the poet. The first leaf is blank, but every other leaf is numbered. On the reverse of fol. CLVIII (falsely numbered for CLXVII) we read the epigrams of Phosphorus and J. P. Pincius; by the side of the former of which are the register and imprint, thus:

REGISTRVM
a b c d e f g h i K l m n o p q r s t u x
omnes sunt quaterni

Hoc per Philippum pī
cium de caneto uene
tiis impressū opus
fœliciter explicit
. M. cccc. xci.
die. xxix.
Mar
tii

In calf binding; gilt leaves.

889. Mirroir Historial. *Printed by Verard. Paris.* 1495-6. Folio. 5 Vols.

This is probably the most magnificent production of the press of Anthony Verard. The embellishments of it are of a different character from those in *La Mer des Histoires*, inasmuch as each volume here contains a large cut at the commencement without any smaller ones in the text: whereas, in the latter work, the text abounds with small cuts, and large ones are rarely introduced. The recto of the first leaf of the 1st volume has the title, thus:

Le* premier volu me de vincent miroir hystorial

Nouuellement imprime a Paris.

On the reverse, is a large wood-cut, beneath the word ' prologue.' A table follows, ending on the recto of A 10. The register is on the reverse. The leaves then commence to be numbered ; and on the recto of fol. CCCxi, we read the imprint to this first volume—informing us that it was executed in the year 1495, on the xxixth day of September. The 2nd volume has the title, as usual, on the recto : the reverse is blank. Then a table on AA 6, and BB 5, leaves : the register occupying the recto of BB 6. An exceedingly large wood-cut attracts our notice on the recto of the following leaf, AA, where the text begins. The text of the 2nd volume terminates on the reverse of fol. CCCliii :

Cy finist le xv.e liure du miroir hystorial. Et commẽce le xvie.

The 3rd volume exhibits the title on the recto of A i. The table commences on the reverse : occupying A 6, b 4 : the register is on the recto of *b* 5 ; a blank leaf forming *b* 6. On the following leaf, *a i*, is a large wood-cut representing, in the foreground, a man receiving a woman just landed from a vessel : spiritedly executed. A counsel of Elders, with the King in the centre, forms the chief back ground. On the reverse of folio CClxxx, we read

Cy finist le vingt ⁊ deuzieſme liure du miroire† hystorial

The 4th volume has the title on the recto, and the reverse of it blank. The table follows on a ii ; containing a 6, b 3, leaves. The register occupies the recto of b 4. Then, on *aaaa i*, with the leaves numbered, as usual, the text commences—preceded by a large wood-cut, in which a King and Queen, with two female attendants, are walking

* The initial letter, L, in the original, is precisely similar to the one of which a fac-simile is given in the *Typog. Antiq.* vol. i. p. xxix : first letter. † Sic.

in procession. This cut is not divested of graceful expression. On the recto of fol. CClxxvi, first column, we read the following imprint:

Cy fine le. xxvii. liure
Du miroir hyſtorial.

The 5th volume has a title on the recto of the first leaf. The table occupies v A, 8 leaves. A large, and not uninteresting, wood-cut nearly fills the ensuing page, which is numbered, and has at bottom the signature *aaaaa i*. The colophon is thus; on the recto of fol. CCxcix—inaccurately, for CCCiiij:

Alhonneur et louenge De noſtre-
ſeigneur ieſucriſt et de ſa glorieuſe
⁊ ſacree mere, et de la court celeſte
de paradis fine le xxxii. et Derre-
nier liure de Vincent miroir hiſto
rial. Imprime a Paris le vii. iour
du moys de May mil quatre cens
quatrevingz ⁊ ſeize, par Anthoine
verard libraire Demourant ſur le
pont noſtredame a lymage ſaint
Jehan leuāgeliſte, ou au palaiz de-
uant la chapelle ou on chante la
meſſe De meſs⁹ les preſidens.

The device of the printer* occupies the reverse of this leaf. The present work is a translation of the celebrated Latin original of Vincentius Bellovacensis. According to the note(3) in Maittaire, vol. i. p. 608, we find that it was 'translated into French by John de Vignay, at the request of Jane of Burgundy, first wife of Philip de Valois—and is only a little changed by the editor, who, nevertheless, gives it as a new translation.' It appears that De Bure and Brunet have omitted to notice this splendid impression. There is probably a copy or two of it upon vellum. The present, upon paper, is, on the whole, in a very fair and desirable condition; in old calf binding.

* A fac-simile of this device will be seen in the *Bibliographical Decameron*.

990. Missale Moguntinum. *Printed by Schöffer. Mentz.* 1483. Folio.

This is, on several accounts, a very estimable volume. In the first place, it seems to be the *first edition* of what is called the Mentz Missal, as the supposed previous edition of 1482 has little weight to support it, according to the authorities of Maittaire and Wurdtwein: see Panzer, vol. ii. p. 130. Wurdtwein was wholly ignorant of the present volume; which should seem to be the only book that issued from the press of Schoeffer in the year 1483. Consult also Zapf's *Buchdruckergeschichte von Mainz*, p. 91, where no account appears of a previous impression of 1482. In the second place, the colophon of this impression describes Schoeffer to be the inventor of the art of printing, in a particularly emphatic manner; as the reader will presently find. This edition is executed in a large folio form, with a type of the Bamberg character,* and is constantly intermixed with red printed ink. The Calendar, which occupies the first 6 leaves, is printed in long lines—the text, in double columns. There are neither numerals, signatures, nor catchwords. On the recto of the 233rd and last leaf is the colophon (above alluded to) thus:

Preſens miſſale Ad dei laudē et honorem. p petrū ſchoffer de gernſzheym In inclita ciuitate Magūtina. huius artis impreſſorie inuentrice: atqz elima trice prima. glorioſo deo fauēte. ſuis cōſignando ſcutis. Impreſſum et finitum Anno dñi M.cccc.lxxxiij. In vigilia ſancti Jacobi apoſtoli.

The shields, in red, are beneath. This very desirable copy is elegantly bound in dark calf, with gilt leaves, by C. Lewis.

* Within the 11 last leaves, beginning with 'Officium de sancto wolffgango,' the type, although of the same form, is smaller. It may further be remarked, that the part beginning 'Te igitur, clementissime pater,' printed in the large Psalter type, is *not* upon vellum in the above copy: as is usually the case.

991. NYDER [IOHANNES]. CONSOLATORIUM TIMORATÆ CONSCIENTÆ. *Printed by Gering.* 1478. Quarto.

This elegant little volume is executed in the *later* character of Gering. It contains signatures, *a* to *r*, in eights. On the recto of *p viij* is the following colophon:

> Exaratum quippe est hoc opusculū Parisius per Magistrū Vlricū Cognomento Gering. Anno millesimo. cccc.lxxviii.xvi. Decembris.

A table follows; ending on the reverse of *r iij*.

> Finit tabula cōsolatorii timorate cō scientie Magistri Iohannis Nyder.

The present is rather an indifferent copy; in old red-morocco binding. From the Alchorne Collection.

992. PETRARCHA. SECRETUM; seu DE CONTEMPTU MUNDI. *Without Name of Printer, Place or Date.* Folio.

This is, without doubt, the FIRST IMPRESSION of the above work. It is distinguished by the peculiar formation of the letter R—about which so much has been said in the preceding pages of this work: see vol. iii. p. 41. Morelli seems to coincide with De Bure in supposing the work to have been executed 'about the year 1472.' There is a sharpness and newness of character about the impression which may probably justify such an inference. See the *Bibl. Pinell,* vol. i. n°. 1591: *Cat. de la Valliere,* vol. i. p. 393-4. Panzer also refers to Denis, p. 636. The recto of the first leaf presents us with the prefix, and opening of the work, thus:

> Secretum Francisci Petrarche de Florēcia Poete laureati de Cōtemptu mundi Incipit Fœliciter.
>
> TTONITO mihi quidem: Et sœ

pissimæ cogitanti : qualiter in hanc
a uitam intrassem : qualiterue forem
egressur9. Contigit nup ut nō sicut
egros animos solet somn9 opprimē :
&c. &c. &c.

A full page has 34 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 53rd and last leaf, at bottom, we read the following termination :

Secretum Francisci Petrarche de Frorencia : * Poete laureati. De contemptu mundi Finit Fœliciter.

With the exception of the last three leaves, the present is a fine and desirable copy. It was obtained from Mr. S. W. Singer, and is in russia binding.

993. Psalmus David. Liber Hymnorum, &c. *Printed at Venice.* 1495. Duodecimo.

This is the most beautiful little impression of the Psalter with which I am acquainted ; and the present copy of it is as clean and large as the most tasteful collector can wish for. The illuminations are also chaste and brilliant ; and the various words and letters interspersed throughout the text, which are printed in red, are executed with singular beauty and skill. The ink and paper also merit every commendation. The type is a full-size gothic, and each page contains only 15 lines ; comprehending but 2 inches and $\frac{6}{8}$ in height, by about 2 inches in width. As far as I can discover, this impression appears to have escaped Panzer : see his *Annal. Typog.* vol. iii. p. 366 to 383.

The recto of the first leaf, *a i*, (here tastefully embellished) presents us with the opening of the Psalter ; having, at top, printed in red, the following title :

Psalmus dauid.

The first alphabet of signatures extends to ꝛ, ꝯ, ɔ, ꝟ ; the second,

from *aa* to *ff*: each in eights: and *ff viii* being a blank leaf. On the ensuing leaf, A (i) recto, we read this title, in red:

Incipit Liber hymnoꝝ
totius anni. in dominicis
diebus hymnus.

On the reverse of *Q vij* is the following colophon:

Impſſuz venetijs āno dñi
Mcccclxxxxv. die xxx. de
cēbriſ. Regnāte dño Agu
ſtino barbadico dux ve.

The ensuing leaf (*Q viij*) is blank. The Litany follows upon *gg* (i) recto

Incipiunt letanie.

On the reverse of *n n vij*, at bottom,

Iſtoria deuidi* dominuz.

The remaining leaf terminates the impression; having 6 lines of text on the reverse of it. The psalms are not numbered, nor are they arranged in the order in which we now peruse them. The first and second leaves only of each signature are designated by their respective letters. This beautiful copy has preserved its ancient gilt stamped edges in a modern blue morocco binding.

994. Ptolemæus. Latinè. *Printed by Arnoldus Buckinck. Rome.* 1478. Folio.

The acquisition of this singularly rare and interesting impression, since the description of the editions of Ptolemy at vol. ii. p. 293-304, makes us no longer sympathise in the regret expressed in the note at page 298 of the same volume. This copy was obtained at the sale of the Merly library, for the comparatively moderate sum of 31*l.* 10*s.*: owing to the deficiency of eleven, out of the *twenty-seven* copper-plates of maps which it contains. Such is its scarcity, that neither Maittaire

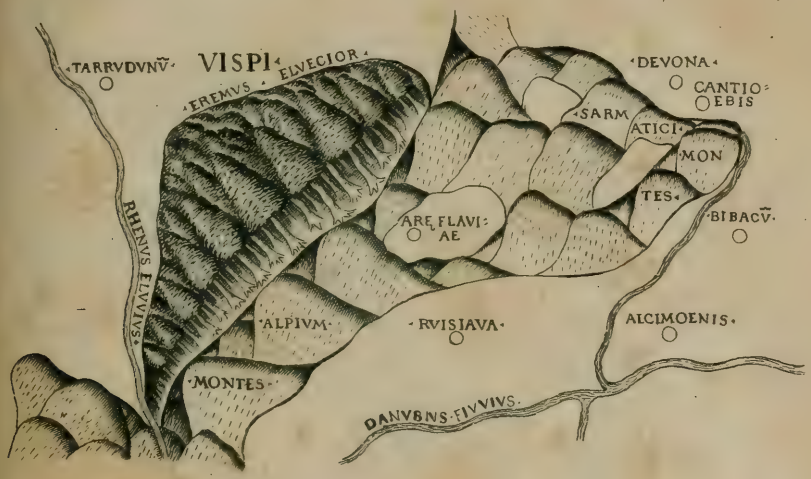
* Sic.

nor De Bure were acquainted with it. Quirini had some intimation of it, but had never seen a copy. His editor, Schelhorn, was more fortunate; having seen a copy in the library of G. Schwarz, which afterwards passed into that of Ebnerius at Nuremburg. Schelhorn pronounces the book to be equally rare and beautiful, it not having been seen or known by any previous writer upon typography or bibliography. *De Opt. Script. Edit.* p. 245 note. The first Crevenna Catalogue (edit. 1775) makes great amends for the silence of preceding writers, as the description therein given (vol. v. p. 14-18) is at once copious and interesting. Audiffredi, although less particular, is deserving of consultation. *Edit. Rom.* p. 229. Meerman has also not failed to notice its rarity and peculiarity.

For the first time, the reader is presented with fac-similes of the style of the *copper-plate engravings*. Those which occur in the OPPOSITE PLATE, are taken from a part of 'the first Map of Europe,' a part of the Fourth Map of Europe,' and a part of the 'Third Map of Africa:'* being executed with the most rigid fidelity. The typographical part of the volume has less claim upon our attention and curiosity; unless it involves a question (agitated in the pages before referred to) whether this book may not exhibit the *earliest* specimen of executing *maps upon copper*—or whether such distinction be the boast of the Bologna edition, described in the pages before referred to? The preface, on the reverse of the 1st leaf (the recto being blank), is the principal authority on which the argument is founded. Crevenna has copied the preface entire. Audiffredi has contented himself with the material part of it; namely, that which respects the particulars attending the impression—and of which the translation is as follows:† 'In which

* The *first* portion of the OPPOSITE PLATE, representing Scotland, is given as a counterpart of the representation of the same country in the fac-simile facing p. 300 of the 2nd volume of this work. The *second* portion in the opposite plate is given as a representation of the style of exccuting the *mountains* in Buckinck's edition; and the *third*, as that of executing *woods*.

† I subjoin the Latin; premising that the above is not intended to be a full or literal version: 'Qua in re ne librariorum inscitia Tue Sanctitatis aures offenderet. Domitius Calderinus Veronensis cui huius emendationis prouintia demādata fuerat eam curam suscepit asserens cum uetustissimo greco manu Gemisti philosophi emēdato latinos codices se collocaturum Magister uero Conradus Suueynheym Germanus a quo formandorū Rome librorū ars primū profecta est. Occasione hinc sumpta posteritati consulens animum primum ad hanc doctrinam capescendam applicuit. Subinde mathematicis adhibitis uiris quemadmodum tabulis eneis imprimerentur edocuit. triennioq; in hac cura consumpto [sic] diem obiit. In cuius uigilarū laborumque partem nō inferiori ingenio ac studio Arnoldus



Fac-similes of Portions of the II^nd V^th and XIV^th Maps in the edition of Ptolemy printed by Buckinck, at Rome. 1478. To face p. 538.

matter, lest the ignorance of transcribers should offend your Holiness [Sixtus IV], Domitius Calderinus has undertaken the office of Editor; collating the Latin MSS. with a very ancient one corrected by Gemistus. Conrad Sweynheym, a German, who first introduced the art of printing into Rome, undertook the care of the press. Mathematicians were instructed by him how they might print by means of copper plates. Sweynheym died, after having devoted three years to this labour. His situation was supplied by Arnold Buckinck, a German; a man not less qualified in talent and application: and in order that the labours of such men as Calderinus and Sweynheym (now dead) should not perish without a memorial, nor be withheld from the judgment of the learned, the said Buckinck brought the whole of this most ingenious work to a perfect conclusion.

On the recto of the following leaf, at top of the first column, (being a table of the chapter in the 1st book) we read as follows:

Claudii Ptolemei Cosmographie
liber primus hec habet

At the top of the second column the text commences thus:

Claudii Ptolemei uiri Alexandrini
Cosmographie liber primꝰ incipit

In quo differt Cosmographia a
Chorographia.

OSMOGRAPHIA
designatrix imitatio ē
totius cogniti orbis cū
iis que fere uniuersaliť
sibi iungunť. a Choro
graphia hec hiffert.* nā
Chorographia particu
larius a toto loca abscidens. per se de quoli
bet ipsorū agit. describens ferme singula eti
&c. &c. &c.

Buckinck e Germania uir apprime eruditus ad imperfectum opus succedens ne Domitii Conradique obitu eorum uigilie emēdationesque sine testimonio perirent neue uirorū eruditorū censuram fugerent immense subtilitatis machinamenta examussim ad unum perfecit.'

* Sic,

With the exception of the preface, or dedication, the entire work is printed in columns; a full page having 50 lines. There are neither numerals, signatures, nor catchwords; and on the recto of the 69th leaf we read this imprint:

Claudii Ptolemei uiri alexan
drini Cosmographie octauus
et ultimus liber finit

On the reverse, the first column is occupied by the colophon; the second, by the register. The former is thus:

NVMEROS MATEMATICOS
INEXPLICABILE FERME TER
RE ASTRORVMQVE OPVS

CLAVDII PTOLEMAEI ALEXAN
DRINI PHILOSOPHI GEOGRAPH
IAM ARNOLDVS BVCKINCK E
GERMANIA ROME TABVLIS AE
NEIS IN PICTVRIS FORMATAM
IMPRESSIT.

SEMPITERNO INGENII ARTIFI
CIIQVE MONVMENTO. ANNO
DOMINICI NATALIS. M. CCCC.
LXXVIII. VI. IDVS OCTOBRIS.
SEDENTE SIXTO. IIII. PONT.
MAX. ANNO EIVS. VIII.

The register informs us that the second and fourth gatherings are in tens; and the first, third, fifth, sixth, seventh, and eighth gatherings in eights. The type is a neat, distinct letter, of a moderate size: the dots to the *i*'s being uniformly omitted. The ink is sufficiently black, and the paper of an excellent quality. We shall now notice the Maps. There are xxvii in number. The 1st Map is of the *World*; in the shape of a quadrant. *Europe* follows, with 10 maps: *Africa*, with 4

maps; and *Asia* with 12 maps. The fac-similes in the annexed plate convey the best notion of the mode of their execution. The present copy, which was in the Duke de la Valliere's Collection, wants the last eleven maps of Asia. It is in sound condition, and in old French red-morocco binding.

995. Scaecspel. Belgicè. *Printed by Gerard Leeu. Gouda.* 1497. Folio.

When the reader is informed that this curious impression of the Game of Chess moralised, in the Dutch language, has escaped both Panzer and Lambinet, he may be disposed to attribute no small degree of rarity to it; and to hope for a description correspondent with its singularity. In the present instance, it is in my power to supply rather an interesting account; as the copy under description is embellished with slightly coloured designs (apparently executed in the XVth century), of the different pieces and pawns in the game of which the volume treats; of these designs, fac-similes, the size of the originals, are here introduced: spaces had been left, in printing the book, for their insertion, at the commencement of the chapters, each of which begins with directions how the figure is to be represented, as will be seen in the following pages.

The first two leaves are occupied by large drawings, in water colours, of a coarse but striking execution. The first drawing represents a game at ball; having two men and a boy playing within an enclosure, and six men behind, looking on at the game. The second drawing exhibits a lady and gentleman playing at chess: the figures are about 5 inches high. On the reverse of the first leaf of the work is a table, thus entitled:

[a] Jt is die tafel van deſen boeck
datmen hiet dat ſcaecſpel

On the recto of the next leaf, *a* 2, the prefix to the work is thus:

[b] Jer beghint eē ſuuerlijc boec
vanden tijtuerdrijf edelre he
ren ende vrouwen. als vandē ſcaec

ſpul . daer nochtant een ygelijck menſche van wat ſtaet dat hi ſi. vele ſoenre cñ ſaliger leren wt nemē mach. nae welcken hi ſijn leuen ſal regieren tot profijt ende ſalicheyt ſijnre zielen

On the reverse of *a* 3, the space allotted for the representation of the *King*, is thus filled by the coloured embellishment:

[d] Je coninc nae dat ons die ſcriftuer bewijſt ſal in ſinen ouerſten conicliken ſtaet aldus weſē gheformiert Inden eerſten ſal hii ſitten in enen coninclike ſtoel Tē anderen ſal hii aen hebben een pur purren cleet Ten derden ſoe ſal hii hebben een ſcoon vergulden cro

ne op ſiin hooft. Ten vierde mael ſo ſal hi hebben een sceptrū in ſiin rechterhant eñ enen ronden appel in ſiinre luchter hant

&c. &c. &c.

The deficiency of signature b i, in this copy, has probably deprived us of a representation of the *Queen*. We must conclude the following to be representations of the *Bishops:*

[d] Es conincs raet ſal aldus weſen geformeert Mannen out van iaren ſittende mit op ghelo-ken boeken voer hem ligghēde mānē ſullen ſi weſen ouermits ſtadich ept.

&c. &c. &c.

The *Knight* is delineated in the following figure on the recto of *c* 3:

Ls wi inden ouden ge∫ ten le∫en vinden. ende
[a] vernemen. ſal een rid= der aldus we∫en ghe= formeert Een man ſittende op een paert of op enen goeden henxt wel gheleert te ſtriden mit ſuuerlijcken ghel∫mide verdect als eē ridders ros of henxt. die voer dat ghemeen co= nines prophijt ſtriden ende vechtē ſal mit recht toebehoert Deſen mā ſal op ſijn hoeft hebben enen ſtalen helm Aen ſijn liif een ſtalen pan∫er Voer ſiin borſt een ſtalen plaet ghe decт mit enen gouden ſcilde ende eē ſchoet van goeder mal¨ en ghema-

ket Been ende arm harnis nae dat tet toebehoert. pſerē hantſchoen an ſin hant Alſo dz alle ſin liif mit be ſeermelicken wapē wel bewaert ſi. mede ſal hi hebbē een glauie in ſin rechterhant Een ſwaert an een luſter ſide. een mes an ſin rechter ſide

&c. &c. &c.

The *Rook* precedes the 6th chapter, thus richly attired:

De rock ſal aldus weſē
D gheformeert. een mogē
tich ridder ſittende op
enen henxt an hebbēde
enen genten gheuoederden mantel ende enen caproen geuoedert. ende ene roede der gherechtichept in ſijn rechterhant

&c. &c. &c.

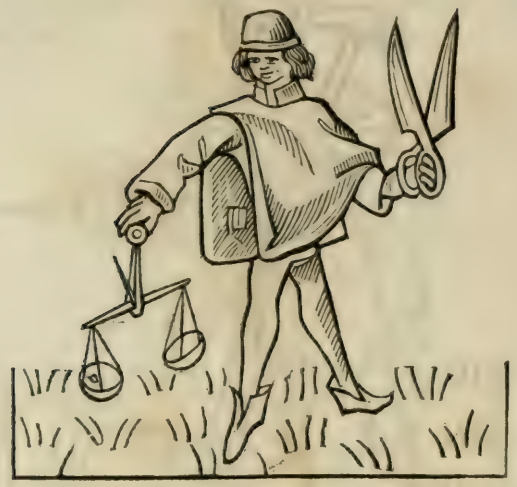
The *first Pawn* affords a striking contrast in costume. It precedes the ensuing chapter.

Je vinne die voerden
[d] rechterē rock ſtaet daer
die ackerman bi betey-
kent wort. ſal ald⁹ we
ſen gheformeert Een man hebben
de in ſijn rechterhant enen ſpaede
mede te grauen. in ſijn luchterhant
enen harde ſtock daer hij ſijn ſcapē
ende ſiin ander beeſten mede beſcer
men ende regperen mach
&c. &c. &c.

But we need not extend the extracts from the text, since they are precisely the same, in construction, as those which are given from Caxton's edition; see *Typog. Antiq.* vol. i. p. 39-51. A continuation of the embellishments may however be thought desirable:

Second Pawn, or Smith.

Third Pawn, or Clerk.



Fourth Pawn, or Merchant.

Fifth Pawn, or Physician.

Sixth Pawn, or Taverner.

Seventh Pawn, or Keeper.

Eighth Pawn, or Dicer.

The appellatives are added from Caxton's edition. The impression is executed in double columns, upon stout paper, exhibiting the peculiarly-square and bold gothic character of the printer. As far as *h*, the signatures run in eights: *h* and *i*, have each only 6 leaves—*i vj* being blank. On the reverse of *i v*, towards the bottom of the second column, the imprint is thus:

> Int iaer ons heren duſent vier-
> hondert ende neghentſeuentich. op
> ten anderden dach van october. ſoe
> is dit ghenoechlijcke boeck voleynt
> eñ ghemaect ter goude in hollant.
> by my gheraert leeu. Lof heb god

The shields in black, with the initials G L, are beneath. This is, upon the whole, a sound and desirable copy; and has been recently bound in blue morocco, by C. Lewis.

996. Sicco Polentonius. Vita Sc^ti. Anthonii De Padua. *Printed by Dominicus Lapius of Bologna. Bologna.* 1476. Quarto.

This little tract, of the biography of the tutelary Saint of Padua, appears to have escaped Panzer: who, at vol. i. p. 208, n°. 33, extracts nearly the same colophon—subjoined to a work of Galeotus, in refutation of objections to Merula's work 'De Homine.' The preface of the author occupies the first leaf, and 4 lines of the 2d, when the life of the Saint immediately commences. There are neither signatures (those in the present copy being subsequently added), numerals, nor catchwords. A full page has 25 lines. On the recto of the 38th and last leaf is the imprint, thus:

> Hoc opus Impressum est Bononie Do
> minico lapio Bononiensi procurante ab
> exemplari ipsius Galeotti.
> ANNO . M . CCCC . LXXVI .

Panzer mentions an edition of this work as being printed at Padua, by Bartholomeus Valdezocho, in the same year with that of the present impression. The name of the author is properly Sicco, or Xicco Polentonus, who was Chancellor of the University of Padua. This edition is desirable as the production of a printer whose publications are of rare occurrence. See vol. ii. p. 293, &c. The present is a very indifferent copy; in calf binding, gilt leaves.

997. Speculum Humanæ Salvationis. Belgicè. Folio.

First Dutch Edition. The labours of Mr. Ottley* upon the series of editions of this work, (which is partly executed by means of wooden blocks,) have much shortened and facilitated my own—in the account of the present impression of it. It has been shewn by Mr. Ottley, by irrefragable demonstration, that the Dutch edition, here about to be

* *Enquiry into the Origin and Early History of Engraving in Copper and upon Wood*; 1815, 4to. see p. 153, &c.

described, was executed anterior to the Latin edition; and thus the hypothesis of Meerman and of Heineken has, in this respect, been completely overthrown. The principal argument, or rather, method of demonstration, adopted by Mr. Ottley, has been (by exhibiting fac-similes of various portions of the cuts) to prove, that those editions which contain the outlines, or component parts, *entire*, must be anterior to such (namely, to the *Latin*) as exhibit the same parts *broken:* inferring, from thence, that such fractures are in consequence of a subsequent working of the press. The impression before us contains no such fractures; and therefore it is previous to the edition commonly called the FIRST LATIN EDITION.

This publication is considered among the very earliest * of those which were executed from wooden blocks; and affords a singular and very interesting specimen of the state of the arts of Design and Engraving towards the middle of the XVth century. When the term *wooden-blocks* is used, it is not meant to be inferred that the *whole* work was the result of the operation of such a material; but only the upper compartment of each page, which exhibits the cuts. This latter is struck off in *pale brown ink*, while the lower compartment, containing the text, is executed with *metal types*, and charged with ink of more than usual blackness. Of the character of these types, the reader will have a correct notion by examining a fac-simile of the fount of letter with which the CATONIS DISTICHA† (described at p. 476 ante) are printed. Of the cuts, he will see fac-similes in the following pages, as well as other fac-similes in Meerman, Heineken, and especially in the work below referred to. It remains to be sufficiently explicit in the account of the volume before us.

The recto of the first leaf is blank. A prologue commences on the reverse, in the following manner:

Dit is die ploghe vand' ſpeghel onſer behoudeniſſe
Owie ter rechtuaerdichet vele mēſchē

* I incline to think it was *posterior* to the ARS MEMORANDI PER FIGURAS: see vol. i. p. iv. of this work.

† If it be urged, in consequence of the fac-simile of the Cato being executed upon *wood*, that the types of this work are also of the *same material*, it may be answered that, in producing a small *specimen* it is easy to imitate the square und sharp points of the original; but to suppose, that *such a body* of regular and sharp printing—exhibiting the most correct and undeviating sameness of fine strokes (as does the volume before us) could be the result of letters cut upon blocks of wood, seems to me to be utterly impracticable—and therefore absurd to maintain.

leren ſellē blenchē alſe ſterrē in die ewi
ghe ewicheden. Hier om iſt dat ict otter
leringhe vele mēſchē dit boeck heb aēge
dacht te vgaderen Jndē welkē die ghene

&c. &c. &c.

This prologue, containing 34 lines in each page, occupies the reverse of the first leaf, the recto of the second, and the reverse of the third: the work being uniformly executed so as to make the blank pages face each other, in the same manner as the printed pages do. On the recto of the 4th leaf is the table, having 32 lines, and commencing thus:

Dit is die tafel vanden capitelen
At eerſte capitel is vander ſcēppīghe d' hemelē
ēn aertrijſs. der enghelē ēn der mēſchē. ēn alle
dat daer in is. ēn vandē der eughelen
Dat ander is vanden valle des menſchen

&c. &c &c.

The reverse of the 4th, and the recto of the 5th leaf, are blank. On the reverse of the 5th, the work regularly begins with the cuts, and the subjoined description in Dutch; except that, immediately beneath each cut, there is a brief Latin inscription—as in the accompanying fac-similes. The cuts were, without doubt, worked off anterior to the text. Meerman has given a feeble and unsuccessful fac-simile of the whole of the first page—which represents a cut of the fallen Angels and another of the birth of Adam. The text* below the first cut begins thus:

Lucifers val
Jer beghint dat ſpeghel der.
menſchelliker behoudeniſſe O
et mach hi daer in ſien dat hi
mits viants bedroch verdoēt
is Ēn hoe hi otimits d' berm

&c. &c. &c.

Of the 4th set of these cuts, Mr. Ottley has given a portion of the first division, representing Adam and Eve toiling 'in the sweat of their

* The text is printed in two columns, throughout.

brow.' The same writer has also given a fac-simile of the first division of the 10th cut, representing the sacrifice of Jephtha: also of the first division of the 40th cut; of the first division of the 49th cut; where, as Mr. Ottley has justly remarked, we observe a *different style of design*. The fac-similes, which face this page, are intended to illustrate the position of Mr. Ottley, as well as to exhibit two specimens of no very ordinary or gross style of composition. The first of them shews the costume of the armour; a point sometimes of importance in determining the dates of works. The second displays a scene of a different character: tranquillity and sorrow being seldom better expressed in the ruder ages of the art. The reader will also learn from them the manner of the arrangement of each set or page. In the whole, there are 58 pages thus adorned. The text of the 60th page is thus terminated:

re heylichste lichaem Ihesu laet ons al
so leuen dat wy in dinen tempel moghen
bliuen A M E N
psalm? My xlv Act iiij Mathe? xxi

Two other pages follow. The first division of the second of these pages, representing the parable of *the five wise and the five foolish virgins*, has been introduced to the reader's acquaintance in the fac-simile of it by Mr. Ottley; who observes, that 'it is so beautifully composed, that it would be difficult to point out any design of that subject, of later times, in which the story is better told, or the figures more gracefully disposed.' There are, in the whole, 62 leaves; of which 58 are occupied by cuts and text, and 4 by a prologue and a table. The present copy, which is perfect, and in very desirable condition, was obtained at the sale of the Merly Library for 223*l*. It is in old red morocco binding.

998. Speculum Conversionis Peccatorum. *Printed at Alost, in Flanders.* 1473. Quarto.

This is justly considered to be *the first book printed in the Low Countries*, with a date. The printer also, with equal justice, is supposed to be Theodore Martens; whom Santander styles the Aldus of the Low Countries. There are a few points (see below) which require discussion, previous to the description of this interesting little volume.

Sanguine cunctos septentos viros ait bonus
Dauid occidit decem milia virorum ait psalmus

protoplausti luctum nece abel
Noemy flet mortem filiorū

Lambinet, in his *Origine de l'Imprimerie*, vol. ii. p. 97, edit. 1808, has indirectly endeavoured to deprive Martens of the forementioned distinction; but it is surprising, and a little unfair, that he has not noticed, in the second edition of his work, the observations which Santander brought forward (in the first volume of his *Dict. Bibliogr. Choisi du* xv *Siecle*, p. 293-298) upon his arguments as they appeared in his first edition. The refutation of Lambinet by Santander is, in my opinion, complete.*

The volume has neither numerals, signatures, nor catchwords. On the recto of the first leaf, we read the titular prefix and commencement of the text, thus:

Speculum cõuerſionis peccatoꝝ magiſtri ꝺponiſii ꝺe leuuuis alias rikel ordinis Cartuſienſis . :

Onuertere aꝺ ꝺominũ ꝺeum tuũ quo niã corruiſti in iniqtate tua. Ozee. x°. Cũ peccatũ ſit auerſio ac receſſus mẽtis create a ſummo ĩmenſo ꝛ ĩcõmutabili

&c. &c. &c.

A full page has 33 lines. The type is sharp and square; but the *o* is almost as round as the roman letter. There is little space between the lines, and there are prefixes to each section. On the reverse of the 26th leaf, we read the conclusion, or rather colophon of the work; and observe the table to commence. The table ends on the recto of the following and last leaf; having the date of the impression thus subjoined:

* The two points upon which Lambinet depends, are, the omission of the printer's name in the above work—and the similarity of the types, in a subsequent work, of 1474—(called 'Fratris Baptiste Mantuani de vita beata libellus')—to the 'Ruralia Commoda Petri de Crescentiis'—printed with the types of I. de Westphalia. Also the 'Liber Predicabilium' of 1474, printed by I. de Westphalia and Theodore Martens in conjunction, at Alost, in 1474. Of these points, the latter is the principal: and upon this, Santander defies Lambinet to produce a single copy of the Liber Predicabilium: observing, that the whole rests upon a mere dictum of Maittaire. 'No one (he adds) can mention in what place, or in what literary repository, a copy of it can be found:—add to which, in the work of Maittaire, many editions are cited that either have no existence, or of which the dates are very incorrect. On the other hand, of the numerous volumes printed by I. de Westphalia, not a single one has been found but what was printed at *Louvain*.' Why Lambinet calls Martens the scholar of I. de Westphalia, does not appear very clear or conclusive.

Impreſſum. Aloſti. In Flandria.
Anno. M°. CCCC°. LXXiii.

The reverse is blank. The present is a cropt and soiled, but sound copy. It is elegantly bound in red morocco, by C. Lewis.

999. Sylvaticus. Pandectæ Medicinales. *Without Name of Printer, Place, or Date.* Folio.

This is the impression which is briefly described in the note at page 41 of the third volume of this work. It is executed, as Laire properly observes, in partly a roman and partly a gothic character; and the occasional appearance of a peculiarly-formed R (see fac-simile, vol. i. p. 40) has induced bibliographers to attribute the volume to the press of Mentelin. I apprehend this inference to be perfectly erroneous; as no such R appears in the edition of Vincentius Bellovacensis, of the date of 1473, to which the name of Mentelin is subjoined as the printer.* There are neither numerals, signatures, nor catchwords. The work is printed in double columns, and a full page contains 55 lines. The epistle of Mattheus Moretus to Franciscus de Gonzaga † occupies the recto of the first leaf: on the reverse begins the table, which ends on the recto of the 5th leaf. The first book begins on the recto of the 6th leaf, with this prefix:

> Liber pandectarum medicine omnia medicine simplicia continēs: quem ex om nibus antiquorum libris aggregauit exi mius artium & medicine doctor Mathe us siluaticus ad serenissimum sicilie regē Robertum.

* The Duke of Devonshire possesses a copy of this rare and very desirable impression

† The first R, in the second line of this epistle, exhibits the peculiarity above alluded to.

In the whole, according to Laire, 307 leaves: ending thus, on the recto of the last leaf, the reverse being blank.

Ↄ disi quid est. lege literam conde,

As Moretus corrected the press in Italy, (towards the year 1480,) Laire thinks that there was an impression previous to the present. *Index Libror.* vol. i. p. 184-5. The present is a fair, sound copy; in dark calf binding.

1000. Terentius. (*Printed in the Office of Fust and Schoeffer.*) *Without Date.* Folio.

The volume under description is of such excessive rarity, that no other copy of it is known. In fact, the present is the very copy concerning which, at vol. ii. p. 403-4, ante, and in the *Introduction to the Classics*, vol. ii. p. 259, so much has been said concerning the supposed priority of the edition to every other impression of Terence:—this copy having been obtained, through Mr. Renouard, at Paris, from the owner of it, who had purchased it at the sale of Mr. Dourches. It was procured at a price proportionate to its extreme rarity; but, on the Noble Owner's collating it, page by page, with the dateless edition described at vol. ii. p. 419—and with which it so completely accorded—it was discovered to be imperfect: wanting 3 leaves. Such imperfection necessarily diminished the sum demanded under the supposition of its being perfect; but the diminution was perhaps not proportionate to the imperfection. Such however as it is—in clean, large, and sound condition—there can be no question about its being a great acquisition even to such a collection of editions of Terence as the preceding pages disclose. It remains to be full and particular in the description of it.

The recto of the first leaf is blank. The Life of Terence, by Petrarch, commences on the reverse of it, and concludes on the reverse of the 2d leaf, at bottom: having this prefix—

Terentij vita excerpta de dictis. d. F. Petrarce.

The names of the several plays, the epitaph upon Terence, and the proheme or prologue to the *Andrian*, commence on the recto of the 3rd leaf. The dialogue, on the reverse of the same, opens thus:

Simo ſener. Sofia ſeruus.
Os iſtec intro auferte: abite. Sofia
Ades dum paucis te volo. So. dictū puta
Nempe vt curentur recte hec. Si. imo aliud
Quidē: qd' tibi mea ars efficere hoc poſſit āplius ?
&c. &c. &c.

The *Eunuch* begins on the recto of the 19th leaf; the Andrian terminating at the first line of the same page. The dialogue of the former commences thus, on the recto of the 20th leaf—

EUNUCUS.

Phedria adoleſcens. Parmeno ſeruus.
Uid igitur fatiam ? nō eam ? ne nunc quidē
Cum accerſor vltro ? an potius
Ita me ꝑparē: nō ꝓpeti meretricū cōtumelias ?
Excluſit. reuocat. redeam: nō ſi me obſecret.
Par. Siquidē hercle poſſis. nihil prius: neq; fortius.
Uerū ñ incipies: neq; perſeuerabis grauiter:
&c. &c. &c.

The dialogue of the *Heautontimorumenos* (each play being preceded by an argument and prologue) commences on the recto of the 37th leaf, thus:

Chremes: ⁊ menademus ſener.

Uāq̄ hec īt' nos mup noticia admodū ē: īde ad'o
Q' agrum in proximo mercatus es: nec rei fere
Sane amplius quicq̄ fuit: tum virtus tua
me vel vicinitas.
Qd'ego ī ꝓpinq̄ p te aīcitie puto. faē vt te audact'
&c. &c. &c.

The dialogue of the *Adelphi* begins thus—on the reverse of the 53rd leaf:

Mitio ſenex.

Torax nō rediit hac nocte a cena eſchin⁹.
Neq3 ſeruulo⁹ quiſq̄ qui aduorſū ierāt
Profecto hoc vere dicūt si abſis vſpiā : aut vbi
si ceſſes euenire ea ſacius eſt.
Que in te vxor dicit : ⁊ que in animo cogitat
Irata. q̄ illa que parentes propicij.
&c. &c. &c.

The dialogue of the *Phormio* commences at top of the recto of the 71st leaf; with the word 'Phormio' at the bottom of the preceding page. The opening is thus:

Dauus ſeruus ſolus ſecum
Da. a Micus ſūmus me⁹: ⁊ popularis geta
Heri ad me venit : erat ei de ratiuncula
Iampridem apud me reliquū pauſillulū
Nūmo⁹ : id ut cōficerem cōfeci : affero.
Nam herilem filiū eius duxiſſe audio
&c. &c. &c.

The dialogue of the *Hecyra* commences thus—on the reverse of the 88th leaf:

Ecyra.

Philotis meretrix. Syra an lena.
p Er pol q̄ paucos reperias meretricibus
Fideles euenire amatores ſyra
Uel hic pāphilus quotiens iurabat baccidi
Qm̄ ſancte : vti quiuis facile poſſet credere
Nunq̄ illa viua ducturum vxorem domum.
&c. &c. &c.

This latter play terminates the impression on the reverse of the 100th and last leaf. The last line of the play is here necessarily divided into two:

Qñi ſcie⁵ an ĥūc die ē vnḡ. vo? valete ⁊ plaudite calliopi⁹ ēcēſui.

Four lines, denoting the edileships of L. P. Albinus and L. C. Merula, and the consulships of C. Fannius and M. Valerius, &c. &c. are beneath: succeeded by the extract from Eusebius, as at page 419 of vol. ii. This impression has been collated, both by the Noble Owner of it and by myself, with the dateless edition described in the page just referred to;* and is found to be a paginary and even lineal reprint of it. It is without signatures, numerals, and catchwords; having 34 lines in a full page—and the question is, to which of these two editions must the chronological priority be assigned? Lord Spencer conceives, that I have not only placed the Venetian edition *too low* in the list of those of Terence, but that it is extremely questionable whether, instead of having been printed by I. de Colonia (as I have presumed it to be) that edition be not rather a production of the press of *John de Spira?*—as the gothic ij and v are to be found in the Editio Princeps of Tacitus, considered to have been executed by the last mentioned printer. Another point may be urged in support of his Lordship's inference—which is, that the edition of Terence, of the date of 1471, to which the name of J. de Colonia *is* subjoined, does *not* contain the gothic ij and v.

In reply, we may first remark, that it is doubtful whether the Editio Princeps of Tacitus be the production of *John* or of *Vindelin de Spira.* See the arguments deduced at pages 391-2-3, of the second volume of this work. Secondly, the gothic ij and v are to be seen in the edition of Sallust, of the date of 1474, by I. de Colonia and Matthew de Gherretzem, described at page 334 of my second volume; and the same distinctive marks are also found in the edition of Priscian, of 1476, by the same printers: see vol. iii. p. 108. As, however, this impression, and the Venetian one so often referred to, are each without signatures, an earlier date may be assigned to both of them: but from a close examination of the type and press-work of the present volume, I should consider it of a date by no means earlier than that of 1472: it bearing a strong resemblance to the type and press-work of the Bible of Schoeffer, of the same date: see vol. i. p. 22. That 'it may be considered, with good reason, to be the FIRST EDITION of the writer'—as

* Vol. ii. p. 419. The number of leaves in this Venetian impression is 100, not 99—as before observed: the error having arisen from trusting to some pencil-numerals, in which two leaves had the same number (85).

Brunet intimates,* is certainly far from being conclusive. The latter bibliographer has assigned only 97 leaves to the impression; but he was not aware of the forementioned deficiency of 3 leaves: namely, of two leaves (the 11th and 16th) in the *Andrian*, and of one (the 96th) in the *Hecyra*. This copy is in the most desirable condition; having many of the bottom margins uncut. It is superbly bound in blue morocco, by Bozerian.

1001. Terentius. Cum Interpretatione Guidonis Juvenalis. *Printed by Badius Ascensius. Lyons.* 1493. Quarto.

This is, I believe, the earliest edition of Terence which presents us with wood-cut embellishments to every scene of each play. These embellishments are much superior to those in the Strasbourg edition of 1496; of which numerous fac-similes are given in the second volume of this work. There is more character, spirit, and intelligence in these cuts: the scene is often extremely well acted in them; and though the figures are, upon the whole, too short, yet those in the Strasbourg edition err in the opposite extreme, by being too tall and disjointed. Few volumes are more interesting than such as display the notions of dramatic character, and the costume, which prevailed a few centuries ago; and, although I may have been a little too copious and digressive in the description of the cuts in the Strasbourg impression, I shall not hastily dismiss the very curious and interesting volume now under consideration: especially as Panzer is brief in his references to authorities, and Strauss (to whom he does refer) informs us that this edition was unknown to Bauer and Freytag. *Opera Rariora in Bibl. Rebdorf*, p. 270.

We may first observe that this impression was printed in the Ascensian press at Lyons, at the costs and charges of John Treschel; whose device, in red, terminates the volume. It contains the copious annotations of Guido Juvenalis; which Ascensius, in his address to the reader (towards the end of the volume) informs us are so complete and satisfactory, that the classical Tyro may speedily, of his own accord, be in possession of the sense of the author. The same authority further remarks, that 'even the illiterate, by means

* *Manuel du Libraire*, vol. iii. p. 304-5: edit. 1814.

of the figures or cuts, may fully understand what is going on in the drama.' Of the name of the meritorious artist, by whom these cuts were designed, or executed, I do not observe any mention made—in either of the addresses of the editor or printer. We shall 'begin at the beginning.' Above a wood-cut (on the recto of the first leaf) representing a man sitting before a desk, surrounded by books, by no means of ordinary execution, we read the title of the impression, thus:

> Guidonis Iuuenalis natione Cenomani
> in Terentium familiarissima interp̄tatio
> cū figuris unicuiq; scænæ præpositis.

Two addresses of the commentator follow: ending on *a iii* reverse. A definition of the word Comedy ensues: on the reverse of which is a large wood-cut, representing the audience and proscenium, with the actors beneath. This is much less splendid than the cut of a similar description in the Strasbourg impression.* The text of the *Andrian* begins on the recto of a viij—being preceded by the argument and prologue. A cut, crowded with figures, is above the commencement of it. The action of Davus, in his soliloquy, in the third scene, is thus naturally represented by the artist:

* See the fac-simile of the upper part of the representation in the Strasbourg edition, at p. 427 of the second volume.

The 4th scene of the Andrian displays the female costume thus:

The second act is preceded by rather a bold and striking cut of four actors engaged: from these I select the representations of Carinus and Pamphilus.*

* The back ground, in this and other fac-similes, is omitted.

The same characters are thus introduced in the second scene of the same act. They are looking at Davus,* who is running towards them:

* The appearance of Davus is constantly varying, according to the occupations of his bustling character. He is thus made to soliloquise—according to the first fac-simile—on *d iii*, recto: and on the reverse of *e i*, he is represented (by the second fac-simile) in excessive anguish or vexation.

The next fac-simile shall represent the whole of the scene; prefixed to the third act of the *Andrian*. It is probably as perfect a specimen of the general merits of the artist as could be produced:

The first scene of the first act of the *Eunuch* exhibits much spirit in the figure of Parmeno, to the right.

We have a different and a very bustling group in that which precedes the last scene of the 4th act of the same play.

Few scenes, however, are represented with better effect than the first scene of the Fifth Act of the *Heautontimorumenos*—in the following cut: which is repeated in the second scene of the same act.

But one more specimen:—taken from the last scene of the 3rd act of the *Phormio*. The characters here represented tell their story in a very natural manner:

It only remains to observe that on the recto of *Q iiii*, (second set of signatures) the colophon is thus:

Impressum est hoc opus Cura atq; impensis Magistri Iohannis Trechsel. In ciuitate Lugdunensi. Anno. M.CCCC XCIII. ad quartum kalendas septẽbrias.

An address from I. B. Ascensius to his reader, with some notices respecting the *Andrian* and *Eunuch*—followed by three addresses of Guido Juvenalis—an epigram by the same, upon undertaking the work—and another by Ioannes Egidius—terminated by the device of Trechsel, in red, close the volume on the reverse of *Q vij*. The first alphabet, *a* to *z* and &, as well as the second, A to Q, runs in eights. The present is a very indifferent copy, in dark calf binding.

1002. TIBULLUS. CUM COMMENTARIIS BERARDINI VERONENSIS. (*Printed by Laver. Rome*). 1475. Quarto.

In the present copy the text of the poet precedes that of the commentator. The former begins thus: without prefix—

Iuicias alius fuluo sibi congerat auro
et teneat culti iugera magna soli.
Quē labor assidu9 uicino terreat hoste
Martia cui somnos classica pulsa fugent.
Me mea paupertas uite traducat inerti
Dum meus assiduo luceat igne focus.
&c. &c. &c.

There are no prefixes to the several elegies, and on the recto of folio 39, above the commencement of an abridgement of the poet's life, we read as follows:

Vmor ait crebro nostrā peccare puellā
Nunc ego me surdis auribus esse veliȝ
Crimina non hec sunt nr̃o siue facta dolore
Quid miseruȝ torques rumor acerbe tace

On the conclusion of the biography (15 lines) the ensuing verses occur:

E quoq; virgilio comitē nō eq̃ Tibulle
Mors iuuenē campos misit ad elysios
Ne foret: aut eligis. moles q̄ florȝ amores
Aut caueret forti regia bella pede

On the reverse of folio 41 is the following colophon:

Presens opus Tibulli albici inprimi fecit
G. Tibullus de amidanis de Cremona Ro-
me Anno Iubilei et a natiuitate domini

Mcccclxxv. die mercurii. xviii. mensis Iulii
Sedente clementissimo Sixto papa Quarto
Anno eius felici Quarto.

A blank leaf ensues. On the recto of the following leaf, the poetical address of Berardinus Veronensis is thus entitled, and thus begins:

BERARDINVS VERONENS. CLA
RISS. VIRO BAPTISTE VRSINO
AERARII PONT. CVSTODI ET
ALMAE VRBIS GIMNASII VICE
RECTORI BENEMERITO. S. PL.D

Epe meo uolui dn̄ʒ signaꝝ libello
magnaq; ꝓ mīmo tradeꝝ tectalaꝝ:
sepi9 argutas is ꝝddidit ore q̄relas
deiciiēs animū simplicitate meū.
&c. &c. &c.

On the recto of the ensuing leaf, a comparatively extended life of the poet begins, occupying the next 4 leaves, and ending on the 5th leaf from its commencement. It is succeeded by the commentary upon the first elegy, without prefix. On the recto of the 189th, and last leaf but one, we read a second colophon, thus:

Presens opus Tibulli albici imprimi fecit.
G. Tibullus de amidanis de Cremona Ro-
me Anno Iubilei et a natiuitate dn̄i. Mcccc
lxxv. die mercurii. xviii. mensis Iulii seden-
te clementissimo Sixto papa Quarto Anno
euis felici Quīto.

The registers of the text of the poet and of the commentary, which immediately follow, conclude on the recto of the succeeding and last leaf. In the whole, 190 leaves. Audiffredi, who is copious and exact in his account of this impression (*Edit. Rom.* p. 177-8), considers the

type as being 'the common one of Laver,'* with apparent good reason. That G. Tibullus de Amidanis was the printer, as some have imagined, is perfectly absurd—'excludendus is omnino erit e choro Romanorum typographorum,' as the same learned bibliographer remarks. Copies of this impression are likely to occur without the text of the poet, or without the commentary. The present copy is in sound and desirable condition, and elegantly bound in dark green morocco, by the late C. Herring.

1003. Turrecremata [I. De] Tractatus de Venerabili Sacramento, &c. *Printed at Delf. Without Date.* Quarto.

Early specimens of the Delf press are of uncommon occurrence. The present is executed in a larger and coarser character than what we observe in the Bible of 1477, described at page 68 of the first volume of this work. On the recto of *a i*, we read as follows:

Tractatus de venerabili sacramento
Incipit plog⁹ tractatuli ꝑpilati ī basilio ꝑ frēm
ioh̄ēz de turrecremata ordīs ꝑdicato4 hispanum
natiōe Et postea cardinalē sācti sixti. de corpe xp̄i
Ee* ⁹tra ⁹icātes sub vtraqz specie.

A full page has 27 lines (a ii recto.) The signatures run in eights; but only a ii, in the first set, are marked; and f i is omitted to be marked. On the recto of *g viij* is the imprint, thus:

Explicit tractatul⁹ ⁹pilatus in basilea ꝑ reuerē
dū dominū ioh̄ēm de turrecremata. ordinis ꝑdi-
catorū hispanum. cardinalē sancti sixti. de corpo
re xpristi. et contra cōmunicātes sub vtraqz spē
Impressus delf in hollandia.

* Either Laver, or *Schurener de Bopardia*, was probably the printer: the press-work being very coarse and unskilful. Yet I am not sure that *Ulric Han* might not have executed it.

† Sic.

The device, printed in black, (being the same as that which appears in the page above referred to—except a lion—which is here between the shields) is beneath. The reverse is blank. The present is a sound and desirable copy; elegantly bound in purple morocco, by C. Lewis.

1004. Turrecremata (I. De). Flos Theologiæ. *(Printed by Paffroet). Deventer. Without Date.* Folio.

It should seem that this impression had escaped Panzer; since no notice of it occurs in his Index, at vol. v. p. 434, col. i. That it is the production of *Paffroet's* press, is inferred from the words 'Richardus' and 'Dauantria,' in the subjoined colophon: although it must be admitted that the type is larger than what appears in the work of Bertochus, executed by the same printer, and described in the 'Additions,' post. We shall be brief but explicit in the description of this impression. The prologue occupies the first col. of *a ij*, recto (*a j* being blank): on the second column begins 'Tabula thematum de tempore'; extending to *d j*, recto: then 'Themata de ſanctis,' to *d vij*. Next, an alphabetical table to *g v*, recto: followed by a 'Tabula applicabilis' of 3 pages: and on *g vij*, recto, the text of the work begins —with the running title 'Abſtinencia.' On the reverse of *kkk vij*, we read only the colophon, thus:

Excellens opus dñi Johā
nis de turrecremata ſcē ſedis apo
ſtolice cardinal' ordine p̄dicato
rum tituli ſancti ſixti. queſtionū
digniſſimaꝝ cū ſolutionibꝫ earū
dem. circa textꝰ Epiſtolaꝝ atqꝫ
euangeliorꝝ tā de tpe q̄ꝫ de ſcīs
ꝛ feſtorꝝ emergentiū totiꝰ anni
cū introductionibꝫ thematū cla
riſſimis de q̄cunqꝫ p̄dicare volen
tibus applicabiliū. Cū etiā tabu
la alphabetica oſtendente ſuo or

dine ꝛ loca ꝛ materias ī hoc egre gio ope cōtentas Quod apud ſi dei cultores dignissiōs ſacre theo logie pfessores ppter ſui excellen tiam flos theologie meruit nomi nari Anuo * ſalutis. M. CCCC lxxxiiij. Menſis nouembris die viceſima feliciter conſūmatū eſt.

Quem nec larga ceres ſtringit neqz dona liei.
Egregium artis opus ſuſpice quisquis amas
Hoc tibi fundit enim dauantria menia fulgens
Richardi manibus ſuſcipe ḡſo pium.

The following leaf, *kkk viij*, is blank. The work is executed in double columns, in a sharp middle-size gothic type, partaking of the Cologne character.† The signatures have a peculiarity, like those in the work of Bertochus, of having the 5th leaf marked *v* only. They run in the following order: *a* to ȝ in eights; *aa* to ȝȝ in eights; and *aaa* to *kkk* in eights. The present is a fair sound copy, in dark calf binding, with gilt leaves.

* Sic.

† Might not these types have been *cast* at Cologne, and carried with the printer to Deventer? Paffroet describes himself 'of Cologne' and a citizen of Deventer.

ADDITIONS

AND

EMENDATIONS.

Vol. I. p. xlvii.

Litteræ Indulgentiarum.

I am indebted to the sagacity of Mr. Douce for the solution of the inscription round the seal affixed to the Letters of Indulgence, of the date of 1455. A fac-simile of the seal will be found in the page above referred to. The inscription is as follows:

S. Indvlgētiarū Āpliſſimarvm pro Deſtenſione* Fidei Regi Ciprie Conceſſarvm.

Vol. I. p. 7-10.

It will be seen, from the page here referred to, that Lord Spencer was not in possession of a *perfect copy* of the Bamberg Bible when the description of it went to press. He has however, lately, made the copy complete; owing to the kind accommodation of the Honourable Charles Jenkinson— that gentleman having received other portions of the same Bible in exchange for what was granted to his Lordship. The copy, in its present beautiful and perfect state, is bound in two

* Sic.

large volumes, of nearly equal dimensions, in dark blue morocco, by the late C. Herring; and the following is a faithful account of the manner (as to the leaves) in which the several portions of the sacred text terminate. We may premise that a prologue by St. Jerom precedes every Book, and that it was not thought of sufficient importance to indicate more than the first general prologue to both the Testaments.

Old Testament. Vol. I.

Prologue ends on the	recto of folio 6, bottom of 2nd col.
Genesis,	reverse of 41, 4th line of 1st col.
Exodus,	reverse of 69, bottom of 2nd col.
Leviticus,	recto of 89, 14th line of 2nd col.
Numbers,	recto of 117, middle of 2nd col.
Duteronomy,	reverse of 141, 2nd line of 2nd col.
Joshua,	recto of 159, middle of 1st col.
Judges,	recto of 176, nearly at bottom of 2nd col.
Ruth,	reverse of 178, 11th line of 2nd col.
I. Kings, (I. Samuel)	reverse of 203, 10th line of 2nd col.
II. Kings, (II. Samuel)	recto of 223, 2nd line of 1st col.
III. Kings,	reverse of 245, 1st line of 1st col.
IV. Kings,	rev. of 266, nearly at bottom of 1st and only col.
I. Chron.*	reverse of 287, centre of 1st col.
II. Chron.	reverse of 312, bottom of 2nd col.
I. Esdras,	recto of 321, 12th line of 1st col.
II. Esdras,	recto of 331, 1st line of 2nd col.
III. Esdras,	reverse of 340, bottom of 2nd col.
IV. Esdras,	reverse of 359, middle of 2nd col.
Tobit,	reverse of 366, 23rd line of 2nd col.
Judith,	recto of 376, nearly at bottom of 1st col.
Esther,	recto of 385, middle of 1st col.
Job,	reverse of 403, nearly at bottom of 1st col.
Psalms,†	reverse of 445, 21st line of 2nd col.

* The XIIIth chap. of 1st Chron. (on fol. 277, recto) begins, without division, at the 24th line of the 1st col. with the word 'israhel.' The divisions of chapters are very capricious; sometimes with, sometimes without, a space.

† The prefix, beginning where the book of Job terminates, commences thus: '[P]salteriū rome dudum possit' emēdata: & iuxta septuagīta īterpretes. licet cursim. magna tamen ex parte correxera. &c.

Vol. II.

Proverbs ends on the recto of fol. 16, 22nd line of 2nd col.
Ecclesiastes, reverse of 21, last line but 7 of 2nd col.
Canticles, reverse of 24, 12th line of 1st col.
Wisdom, recto of 35, 19th line of 1st col.
Ecclesiasticus, recto of 64, 6th line of 1st col.
Isaiah, recto of 98, 17th line of 2nd col.
Jeremiah, recto of 137, nearly bottom of 1st col.
Lamentations, reverse of 140, nearly bottom of 2nd col.
Baruch, reverse of 145, 9th line of 2nd col.
Ezechiel, recto of 180, nearly bottom of 2nd col.
Daniel, reverse of 195, bottom of 1st col.
Hosea, reverse of 200, 15th line of 1st col.
Joel, recto of 202, 26th line of 2nd col.
Amos, recto of 206, 15th line of 1st col.
Abdias, reverse of 206, 29th line of 1st col.
Jonah, reverse of 207, 26th line of 2nd col.
Micheas, reverse of 210, 30th line of 1st col.
Naum, reverse of 211, 22nd line of 2nd col.
Habbakuc, recto of 213, 6th line of 2nd col.
Sophonias, reverse of 214, nearly bottom of 1st col.
Aggeus, reverse of 215, 3rd line of 2nd col.
Zacharias, recto of 221, 7th line of 2nd col.
Malachi, reverse of 222, 21st line of 2nd col.
I. Macchabees, reverse of 245, 33rd line of 1st col.
II. Macchabees, recto of 261, bottom of 2nd col. but 2 lines. reverse blank.

New Testament (Vol. II.)

St. Matthew, ends on the recto of 285, 8th line of 1st col.
St. Mark, recto of 299, 5th of 2nd col.
St. Luke, reverse of 323, 15th line of 1st col.
St. John, reverse of 341, 8th line of 2nd col.
Epistle to the Romans, recto of 352 14th line of 2nd col.
I. Corinthians, recto of 361, 16th line of 1st col.
II. Corinthians, reverse of 366, bottom of 2nd col.
Galatians, reverse of 369, 27th line of 2nd col.
Ephesians, reverse of 372, 24th line of 2nd col.
Philippians, recto of 375, 21st line of 2nd col.
Colossians, recto of 377, 29th line of 1st col.

I. Thessalonians ends on the recto of 379, 12th line of 1st col.
II. Thessalonians, recto of 380, 18th line of 1st col.
I. Timothy, recto of 382, 22nd line of 2nd col.
II. Timothy, recto of 384, 10th line of 1st col.
Titus, recto of 385, 12th line of 1st col.
Philemon, reverse of 385, 8th line of 1st col.
Hebrews, recto of 392, 31st line of 1st col.
Acts of the Apostles, recto of 415, 20th line of 2nd col.
Ep. James, recto of 418, first line of 1st col.
I. Peter, recto of 420, 27 line of 2nd col.
II. Peter, reverse of 421, bottom of 2nd col.
I. John, recto of 424, 15th line of 2nd col.
II. John, reverse of 424, nearly bottom of 2nd col.
III. John, recto of 425, 18th line of 1st col. (1 chap only.)
Jude, reverse of 425, 9th line of 2nd col.
Apocalypse,* reverse of 436, 6th line of 2nd col.

It is presumed, from the preceding minute and faithful description of the number of the leaves upon which the Sacred Books terminate, that no further doubt or difficulty can occur in identifying this singularly rare and precious impression.

Vol. I. p. 135.

Missale Babenbergense. *Printed by Sensenschmidt and Petzensteiner. Bamberg.* 1490. Folio.

It is rarely that we see a more magnificently printed Missal than the one about to be described. The type is large, bold, and square; of two sizes: similar, in character, to that of Albert Pfister, the Father of the Bamberg press. With the exception of the prefatory admonition, (which is executed in long lines) the entire edition is printed in double columns. The preface, by Henricus and Runegundis, (patrons of the Bamberg See—the former, the Bishop of it) informs us of the care and attention devoted to the accuracy of the text. This is dated

* The xiv chapter is omitted; on fol. 432 recto—the xiiith beginning, 'Et vidi de mari'—and the xvth, 'Et vidi: et ecce agnus.'

the 9th of April 1490. On comparison with the earliest edition of the Bamberg Missal, (of the date of 1481, see vol. i. p. 133 ante) I do not find the present to contain any thing like the same text. The prefix, and the 6 following leaves (containing the Calendar), are not numbered. On fol. I (so numbered) the text begins, with 'the exorcism of salt,' and concludes on the recto of fol. CCLXXXVII: the latter part of the imprint is thus:

. . . . . In ciuitate Babenbergñ. Per magistrum Johannē Sensenschmidt. prefate ciuitatis incolam. et Heinr' petzensteiner ñz diligētissime impressus: finit feliciter;

Six pages of 'rules and cautions' follow: the seventh and last page contains prayers 'for the dead.' The large capital initials, in red, are very tastefully executed; and, in the present copy, the portion beginning 'Te igitur Pater Clementissime' is executed UPON VELLUM, and has a rich effect. This copy is magnificently bound, in black morocco, by C. Lewis.

Vol. II. p. 233.

PHALARIS. EPISTOLÆ. Latinè. *Printed by J. de Reno.* 1475. Quarto.

De Bure, Laire, and La Serna Santander, have been sufficiently brief in their accounts of this impression, which is by no means of common occurrence: see the *Bibliogr. Instruct.* vol. iv. p. 309; *Index Librar.* vol. i. p. 380; *Dict. Bibliogr. Choisi*, vol. iii. p. 260. The type is a small neat roman character, reminding us of that of Rugerius and Bertochus, in their edition of Manilius of 1474, or of the smallest fount of Ulric Han; it being of much better form than that of Reusinger. There are neither numerals, signatures, nor catchwords; and a full

page contains 26 lines. On the recto of the first leaf, at top, we read this prefix:

. IHESVS .

FRANCISCI ARHETINI IN PHALA-
RIDIS TYRANNI AGRIGENTINI EPIS
TVLAS PROEMIVM.

This proheme occupies the first 3 leaves, concluding thus on the reverse of the 3rd: ' Sed iam phalarim ipsum audiamus.' On the reverse of the 51st and last leaf, we read the following colophon:

In Sancto Vrſio uincē. district.
Iohannes de reno Impreſſit.

. Anno Domini .
. M. CCCC. LXXV.

. FINIS .

The present is a desirable copy; in old French red morocco binding.

Vol. III. p. 189.

BERTHORIUS. REDUCTORIUM MORALE. *Printed by Paffroet. Deventer.* 1477. Folio.

This volume is estimable as being the only book in the Library to which the name of *Paffroet* is subjoined as the printer.* On the recto of A j, the table begins thus:

Incipit prologus de vtilitate p̄
ſentis operis reductorij mo'lis re
uerendi doīni petri berthorij aucto
ris dictionarij et pro declaratiōe
tabule ſb'ſequentis.

* See an edition of J. de Turrecremata, supposed to be by the same printer, at p. 571 ante.

The table ends on the recto of E viij, in eights. Then a blank leaf. On a ij, recto, the work begins: 'Incipit opus preclarus super vtrumq; testamentum.' The signatures run thus: *a* to ꝛ; and *aa* to *ii*—each set in eights; but *ii* has 12 leaves, a blank leaf forming the 12th. Here the exposition upon the Old Testament ends. On A i, that upon the New Testament begins; extending to L vij: on the reverse of L vij, is the following colophon, printed in red:

Explicit Apocalipsis. liber triceſi muſquintus et vltimus reducto rij moralis figurarum biblie. ſup vtrumq; teſtamentum. a venera bili domino Petro bertorij p̄ore ſancti eligij pariſienſis ordinis ſā cti benedicti: de pictauie partib⁹ oriundo. auinione factus. dauē trie diligenti correctione emenda tus p̄ctuatus et tabulatus atz impreſſus Anno īcarnatōnis dnī Milleſimo quadrīgenteſimo ſep tuageſimo ſeptimo per Richardū paffroet de Colonia. ciuem dauē triēſez. pro ornatu munitione et edificatione vniuerſalis eccīe. et ſponſi eiuſdem honore. dnī nrī ihesu xpī qui eſt benedictus in ſe cula. A M E N

The latter signatures run in tens, with the exception of I vj, and K viij, leaves. The leaf ensuing the colophon is blank. The work is executed in double columns; and the present is a very sound and desirable copy; in dark calf binding, with gilt leaves.

Vol. IV. p. 456.

Boccaccius (Joannes). De Mulieribus Clarissimis. *Printed by John Czeiner de Reutlingen Ulm.* 1473. Folio.

Editio Prima. It is not without good reason that Laire pronounces this impression to be 'Editio originalis et rarissima.' It has, however, other pretensions to be noticed and treasured by the curious; since it not only presents us with a specimen of a type—rarely used by John Zeiner—and of one of the earliest books printed at Ulm—but it contains some of the most curious and diverting wood-cuts in the earlier annals of the arts of printing and engraving. There are also very few books, of the same date, which display equal spirit of execution; and if the printer had shewn the skill of modern typographers in working the blocks, very little would have been wanting to render this a brilliant, as well as an interesting, production of early art. It shall be my endeavour to realise the reader's expectations of the degree of entertainment, which, from the previous remarks, he may have been reasonably led to indulge. Some of the embellishments will be found, as De Bure intimates, 'fort singulières.'

The first two leaves contain a table, and are not numbered. On the recto of the ensuing leaf, numbered '.1.' in the centre, we read the title, thus:

Johannes boccacius de Certaldo mulieri clarissime andree de acciarolis de florentia alteuisse comitisse.

There are neither signatures nor catchwords; and a full page contains 33 lines. The *Miseries of Womankind* commence with those of our first parent *Eve*. On the reverse of the IIIrd (numbered) leaf, there is a very early instance of marginal embellishment—it being the serpent, crowned, with a human face, holding an apple in his mouth, from which Eve is in the act of receiving it; while Adam, below, receives one in return from Eve. The upper margin exhibits a few of the vices to which the gratification of sensual appetites leads. The second embellishment, in the opposite page, displays *Ninias* and *Semiramis*,

in bed—with a group before them: the whole sufficiently lax. It is however by no means my intention to describe each individual cut; yet we may just observe the singular one of *Jupiter and Ops*, on the recto of fol. VI.—and the representations of the various goddesses, in their several delinquencies,* which ensue. There is frequently a double story told in the same cut; and among the most whimsical is that of *Jupiter* and *Europa*, on the recto of fol. xij. On the recto of the XIIIth leaf, there is one of the most spirited cuts in the impression; as the ensuing fac-simile may prove. It is entitled

De Marsepia ⁊ Lampedone reginis amazonū. C. xi.

The story of *Pyramus and Thisbe* is on the recto of the ensuing leaf. The back-ground, consisting of a lion and a fountain, is omitted in

* The tale of *Jupiter* and *Io* is described with no small singularity. The hundred-eyed Argus is reclining on the ground; and Mercury, dressed in a robe de chambre, is leading Io from Jupiter. A vessel is in the background, with the device of a cow upon the flag on the stern.

the ensuing fac-simile. We observe frequent instances, in the volume, of one sword performing the office of destroying two individuals.

The well-remembered tale of the daughters of Danaüs, King of Argos, destroying their husbands the first night of their nuptials, with the exception of Hypermnestra, who saved her husband (Lynceus or Linus) is thus frightfully delineated.

De ypmestra argiuoꝝ regina ⁊ sac'dote iouis. C. xiij.

The heroic *Jason and Medea* are thus represented, at the head of the XVIth chapter. The latter has the head of the slaughtered 'Absirthius' in her hand; while a crowned figure is stooping and picking up his severed limbs. Two horsemen are in the back-ground.

Arachne, and her transformation into a spider, is the next subject represented. It is singularly simple and ludicrous. Nor is the following representation of *Hercules and Iole*, of which only a part is here exhibited, of a less whimsical character. See fol. xxiij.

There is more spirit and effect about the representation of *Hercules and Dejanira.* The figure on horseback is intended for that of the Centaur *Nessus.*

Who could expect to find a more spirited delineation of *Cephalus,* in the unfortunate act of destroying his wife *Procris,* than that which is displayed in the ensuing one? *

* A man is however interposed between Cephalus and Procris—in the act as if of wooing the latter. Fol. xxviij, *rev.*

On the reverse of the ensuing leaf, xxix, we observe the date of 1473, cut upon the block which is made to represent the miseries of *Argiva*, daughter of King Adrastus. The *Exposition of Romulus and Remus* is rendered absolutely ludicrous in the following representation: see fol. xxxxvij.

The occupations of the *Lesbian Maid* present objects of a more attracting nature.

The last, and not the least whimsical of these embellishments—which the limits of my work will permit me to bring forward—is that, which bibliographers have not failed especially to notice;* and which is here entitled

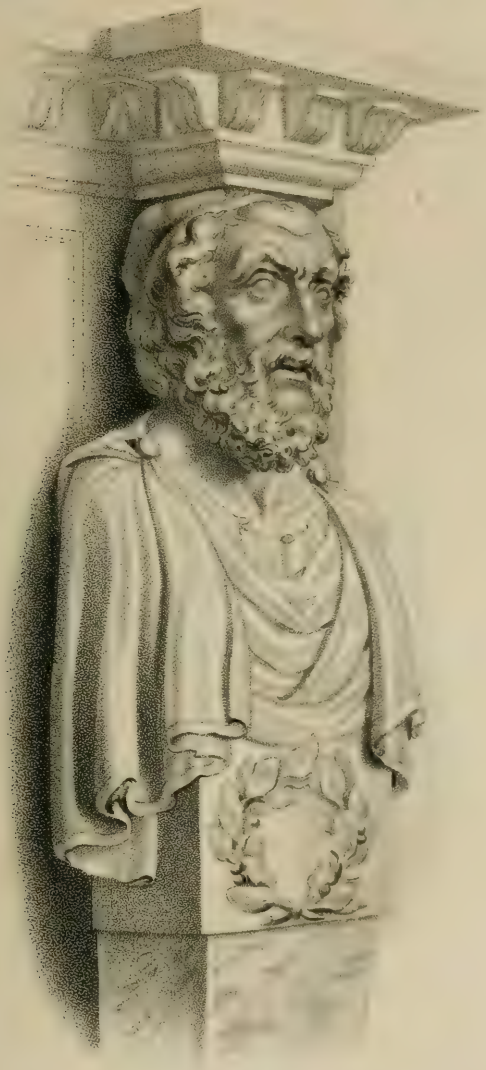
De Johanne anglica papa Ca. lxxxviiij.

This is, in all probability, the earliest cut extant of the celebrated subject of which it treats; and must have been considered rather a bold attempt at the period of its publication. It is on folio c.vij, rev. We are now arrived at the close of the cuts and very nearly of the text: for, on the recto of folio Cxvj, beneath a long paragraph entitled '**Conclusio**,' the imprint is thus:

Liber Johānis boccacij de certaldo de mi'ribus claris, sūma cum diligentia amplius solito correctus, ac per Johānem czeiner de Reutlingen, vlme impressus finit feliciter. Anno dñi M°. cccc°. lxxiij.

* See the note in Maittaire, vol. i. p. 324. 'On y trouve (says De Bure) la figure de la Papesse Jeanne qui accouche au milieu d'une procession; elle est entourée des Cardinaux qui paroissent très etonnés.' *Cat. de la Valliere*, vol. iii. no. 5609, *Bibl. Pinell.* vol. ii. no. 308.

The reverse is blank. Whoever compares the preceding fac-similes with those which are taken from the VALTURIUS, executed at Verona in the preceding year, will acknowledge the superiority of the Italian to the German artist. Mr. Roscoe and Mr. Douce each possess a copy of this rare book; and a third is in the library of the Marquis of Exeter at Burleigh. The present is a very fine one; in modern French red morocco binding.



HOMER

Chimney-piece Ornament in the Library at Spencer House

From the Sculpture of Scheemaker.

The device, as at page 320 ante, is beneath. There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. Both Panzer and the Crevenna Catalogue refer to the *Cat. de la Valliere*, vol. iii. p. 96, n°. 4739; where, however, the description of this rare and extraordinary volume is confined almost entirely to the colophon. The present is a fair and most desirable copy, in dark blue morocco binding.

VOL. III.

HESIOD

Chimney-piece Ornament in the Library at Spencer House

From the Sculpture of Scheemaker

INDEXES.

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OF

AUTHORS AND OF EDITIONS.

*** It was my original intention to have incorporated, in this Index, a list of such copies of the ensuing editions as are found in the Public Libraries of OXFORD and CAMBRIDGE; in the ROYAL and BLENHEIM Libraries; and in those of the DUKE OF DEVONSHIRE, the EARL OF PEMBROKE, and of a few other distinguished Collectors: but the hope that the Public may one day become acquainted with these treasures (from printed catalogues of each Library), and the fear of being inaccurate in my account of the copies contained in them, have, on the fullest consideration, induced me to desist from such an attempt.

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* The editions are arranged according to Audiffredi; but it should be noticed that the

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* The edition at page 496 is of the date of 1499, and not of 1496, as is there incorrectly stated.

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ERRATA. VOL. IV.*

Page	Line	FOR	READ
19	2	FoR	EoR
44	15-16	This is not quite correct; as Ulric Han's edition of the '*Meditationes I. de Turrecremata*,' 1467, 4to. contains wood-cuts:—but, whether the *cuts*, as well as the printing, were executed in Italy, is a doubtful point.	
84	10	Camerius	Carnerius
84	13	Basis	Bassis
97	18	XVI	XIV
126	16	Gudei	Giudei
180	14	*naïvaté*	*naïveté*
354	10	aD	aḃ
427	2	exhibit	which exhibit
477	1	TRACTATA	TRACTATO
491	23	Emperor of Rome	King of the Romans
495	24	*Le Leempt*	*De Leempt*
496	16	1496	1499
511	2	1494	1499
512	21	xx years	xxvii years

* The paginary numbers from p. 263 to 270, inclusively, are repeated.

† It is necessary to notice that, in the first volume, p. vii. his Majesty's Library is said to contain a copy of the ARS MEMORANDI; but Mr. Barnard, the principal Librarian, informs me that there never was a copy of it in the Royal Collection: and that the cut in the APOCALYPSE, p. XLII, *is* in his Majesty's copy of that edition. The copy of EGGESTEYN'S BIBLE, (vol. i. p. 38) in the Royal Collection, is of the first edition.

In the errata of the *third volume* of this work, the following have been omitted to be noticed: p. 65, lin. 26—for κρητης read κρητος: p. 109, lin. 23—for του Μελανος read ὁ Μελας: page 411—Renouard mentions a 29th leaf (frequently wanting) containing the errata of the work of LEONICENUS, *De Morbo Gallico*. The copies of Lord Spencer and Mr. Grenville do not contain this leaf.

*** An apology is due to Mr. Roscoe for the following inaccuracies. At page 247 of vol. ii. I have erroneously observed that the reward offered by Leo X. for the discovery of the remainder of the works of Tacitus, had not been noticed by him; and at p. 468 of vol. iii. it is incorrectly said that an edition of 1478, describing the conspiracy of the Pazzi family, had also been omitted to be mentioned by Mr. Roscoe.

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